

Eastman School of Music  
Academic Policy Handbook  
September 2004

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Always refer to: <a href="http://www.rochester.edu/eastman/registrar">www.rochester.edu/eastman/registrar</a> for current calendar fall semester	Fall 2004		Fall 2005		Fall 2006		Fall 2007		Fall 2008	
	Labor Day (if before reg.)	-	-	-	-	Mon	04-Sep-06	Mon	03-Sep-07	Mon
new student advising & registration begins	Mon	26-Aug-04	Mon	29-Aug-05	Tue	05-Sep-06	Tue	04-Sep-07	Tue	02-Sep-08
Classes Begin-8:35 AM	Tue	31-Aug-04	Tue	30-Aug-05	Wed	06-Sep-06	Wed	05-Sep-07	Wed	03-Sep-08
Labor Day (if after reg.)	Mon	06-Sep-04	Mon	05-Sep-05	-	-	-	-	-	-
Fall Break Begins	Sat	09-Oct-04	Sat	15-Oct-05	Sat	14-Oct-06	Sat	06-Oct-07	Sat	04-Oct-08
Classes resume-8:35 AM	Wed	13-Oct-04	Wed	19-Oct-05	Wed	18-Oct-06	Wed	10-Oct-07	Wed	08-Oct-08
Registration for Spring Sem **tentative	M-F	8-12-Nov	M-F	7-11-Nov**	M-F	6-10-Nov**	M-F	5-9-Nov**	M-F	10-14-Nov**
Thanksgiving break begins (after evening classes)	Tue	23-Nov-04	Tue	22-Nov-05	Tue	21-Nov-06	Tue	20-Nov-07	Tue	25-Nov-08
Classes Resume-8:35 AM	Mon	29-Nov-04	Mon	28-Nov-05	Mon	27-Nov-06	Mon	26-Nov-07	Mon	01-Dec-08
Piano Juries	Mon	06-Dec-04	Mon	05-Dec-05	Mon	04-Dec-06	Mon	03-Dec-07	Mon	08-Dec-08
Accompanying Juries	Sat	11-Dec-04	Sat	10-Dec-05	Sat	09-Dec-06	Sat	08-Dec-07	Sat	13-Dec-08
Reading Weekend	S/S	11-12-Dec	S/S	10-11-Dec	S/S	16-17-Dec	S/S	15-16-Dec	S/S	13-14-Dec
Last Day of Classes	Tue	14-Dec-04	Tue	13-Dec-05	Tue	19-Dec-06	Tue	18-Dec-07	Tue	16-Dec-08
Final Exams Begin	Wed	15-Dec-04	Wed	14-Dec-05	Wed	20-Dec-06	Wed	19-Dec-07	Wed	17-Dec-08
Final Exams End	Fri	17-Dec-04	Fri	16-Dec-05	Fri	22-Dec-06	Fri	21-Dec-07	Fri	19-Dec-08
<b>spring semester</b>	<b>Spring 2005</b>	<b>Spring 2006</b>	<b>Spring 2007</b>	<b>Spring 2008</b>	<b>Spring 2009</b>					
Classes Begin-8:35 AM (*1:35PM)	Mon	10-Jan-05	Mon*	16-Jan-06*	Mon*	15-Jan-07*	Mon	14-Jan-08	Mon	12-Jan-09
Martin Luther King's Birthday-no classes from 8:35 AM to 1:25 PM, normal schedule resumes at 1:35 PM.	Mon	17-Jan-05	Mon	16-Jan-06	Mon	15-Jan-07	Mon	21-Jan-08	Mon	19-Jan-09
Spring Break Begins	Sat	05-Mar-05	Sat	11-Mar-06	Sat	10-Mar-07	Sat	08-Mar-08	Sat	07-Mar-09
Classes Resume-8:35 AM	Mon	14-Mar-05	Mon	20-Mar-06	Mon	19-Mar-07	Mon	17-Mar-08	Mon	16-Mar-09
Registration for Fall Sem **tentative	M-F	4-8-Apr	M-F	10-14-Apr**	M-F	9-13-Apr**	M-F	7-11-Apr**	M-F	6-10-Apr**
Jury Week-no classes	M-F	18-22-Apr	M-F	24-28-Apr	M-F	23-27-Apr	M-F	21-25-Apr	M-F	20-24-Apr
Reading Weekend	S/S	30-Apr-05 01-May-05	S/S	6-7 May	S/S	5-6-May	S/S	3-4-May	S/S	2-3-May
Last Day of Classes-instruction ends at 1:25 PM.	Mon	02-May-05	Mon	08-May-06	Mon	07-May-07	Mon	05-May-08	Mon	04-May-09
Reading Day	Tue	03-May-05	Tue	09-May-06	Tue	08-May-07	Tue	06-May-08	Tue	05-May-09
Final Exams Begin	Wed	04-May-05	Wed	10-May-06	Wed	09-May-07	Wed	07-May-08	Wed	06-May-09
Final Exams End	Fri	06-May-05	Fri	12-May-06	Fri	11-May-07	Fri	09-May-08	Fri	08-May-09
U.R. Doctoral Commencement (includes Eastman)	Sat	14-May-05	Sat	20-May-06	Sat	19-May-07	Sat	17-May-08	Sat	16-May-09
Eastman School Commencement	Sun	15-May-05	Sun	21-May-06	Sun	20-May-07	Sun	18-May-08	Sun	17-May-09
<b>summer session</b>	<b>Summer 2005</b>	<b>Summer 2006</b>	<b>Summer 2007</b>	<b>Summer 2008</b>	<b>Summer 2009</b>					
Classes Begin	Mon	27-Jun-05	Mon	26-Jun-06	Mon	25-Jun-07	Mon	30-Jun-08	Mon	29-Jun-09
Classes End	Fri	05-Aug-05	Fri	04-Aug-06	Fri	03-Aug-07	Fri	08-Aug-08	Fri	07-Aug-09
<b>Other Important dates</b>	<b>2004/2005</b>	<b>2005/2006</b>	<b>2006/2007</b>	<b>2007/2008</b>	<b>2008/2009</b>					
Rosh Hashanah	R/F	16/17-Sep-04	T/W	4/5-Oct-05	S/S	23/24-Sep-06	W/R	12/13-Sep-07	T/W	9/30-10/1/08
Yom Kippur	Sat	25-Sep-04	Thu	13-Oct-05	Mon	02-Oct-06	Sat	22-Sep-07	Thu	09-Oct-09
Good Friday	Fri	25-Mar-05	Fri	14-Apr-06	Fri	06-Apr-07	Fri	21-Mar-08	Fri	10-Apr-09
Easter Sunday	Sun	27-Mar-05	Sun	16-Apr-06	Sun	08-Apr-07	Sun	23-Mar-08	Sun	12-Apr-09

**02.00 Academic Policy- All Students**

**General Policy and Information**

It is the responsibility of the individual student to familiarize himself or herself with the announcements and regulations of the University printed in the Official Bulletin and supplements. Throughout the year, updated information is issued by the Eastman School Director's Office and Registrar's Office. While every effort is made to ensure correctness and timeliness of the information contained in the Bulletin and supplements, the University cannot guarantee its accuracy due to changes in announcements, teaching and administrative staff, and curricula and courses that may occur after publication date.

Specific regulations regarding discipline, student rights and responsibilities, racial or sexual harassment, and alcohol and drug policies are covered in the publication, UR Here at Eastman, available in the Dean of Students Office.

Students are expected to abide by the rules of the University and its faculties and to conduct themselves in accordance with accepted standards of good citizenship, professionalism, honesty, and propriety and with proper regard for the rights of others.

The facilities of the School are for academic training and for rehearsals of School-related functions. Use of the facilities for any other purpose requires the permission of the director.

Written permission must be obtained from the Concert, Director's, or Registrar's Office for use of applied music studios, classrooms, offices, or auditoria. Unauthorized use or possession of music, records, books, recording and duplicating equipment, or other property of the School is forbidden.

For further information, applications, and the current Official Bulletin, please write:  
 Director of Admissions  
 Eastman School of Music  
 26 Gibbs Street  
 Rochester, New York 14604

**02.01 Diversity**

The University of Rochester values diversity (see [www.rochester.edu/diversity](http://www.rochester.edu/diversity)) and is committed to equal opportunity for all persons regardless of age, color, disability, ethnicity, marital status, national origin, race, religion, sex, sexual orientation, or veteran status. Further, the University complies with all applicable nondiscrimination laws in the administration of its policies, programs, and activities. Questions on compliance should be directed to the particular school or department and/or the University's Equal Opportunity Coordinator, University of Rochester, P.O. Box 270501, Rochester, New York 14627-0501. Phone (585) 275-4321.

<b>02.02 Eastman School of Music Degree Programs</b>			
<b>Program Code</b>	<b>HEGIS Code</b>	<b>Program Name</b>	<b>Degree</b>
10654	0832	Music "K-12" Teacher	BM
13890	0832	Music Education	BM
10684	1004	Applied Music	BM
10679	1004.10	Composition	BM
19692	1004	Jazz Studies & Contemporary Media	BM
10683	1004.10	Theory	BM
10653	0832	Music "K-12" Teacher	MM
13908	0832	Music Education	MM
10688	1004	Conducting	MM
10690	1004	Performance and Literature	MM
78126	1004	Jazz Studies & Contemporary Media	MM
91098	1004	Piano Accompanying & Chamber	MM

<b>Music</b>			
10689	1004.10	Music Composition	MM
13907	0832	Music Education	MA
10682	1004.10	Music Theory	MA
19699	1004.10	Pedagogy of Music Theory	MA
84048	1004.10	Music Composition	MA
10692	1006	Musicology	MA
<i>effective fall 2002</i>		Jazz Studies & Contemporary Media	DMA
13895	0832	Music Education	DMA
10685	1004	Performance and Literature	DMA
81254	1004	Conducting	DMA
91342	1004	Piano Accompanying & Chamber Music	DMA
10687	1004.10	Music Composition	DMA
3894	0832	Music Education	PHD
10680	1004.10	Music Theory	PHD
10686	1004.10	Music Composition	PHD
10693	1006	Musicology	PHD

**02.03.06 Non-matriculated Students**

Degree programs at the Eastman School of Music are designed primarily for students who wish to earn an academic degree while developing as professional musicians. A limited number of non-degree candidates also may be enrolled, as non-matriculated (special) students.

**02.04 Residence Hall Requirements**

Undergraduate students are required to live in the Student Living Center and participate in the University's board plan for their first three years of study. In the freshman year, undergraduates usually share rooms; after that, most students live in single rooms. An annual lottery gives students the opportunity to choose their room location for the next year. Graduate students may live in the residence halls, if accommodations are available, but they are not required to do so.

**02.05 Pre-Registration and Late Fee**

Students are strongly encouraged to register for classes during the pre-registration period scheduled prior to each new semester. Pre-registration for the Spring semester usually takes place in mid-November. Pre-registration for the Fall semester usually takes place in mid-April. New students register during Orientation in August. Students may not attend classes, take lessons, or participate in ensembles for which they have not registered. A \$100 late fee will be assessed each semester to any student who is not registered by the end of the second full week of classes. This late fee will be charged in addition to any late payment fees that may be assessed by the University Bursar and applies to all registrations including inactive status registrations and graduate continuations.

**02.06 Registration Status**

**02.06.01 By Division (undergraduate/graduate) and Class**

- Undergraduate Students: pursuing the Bachelor of Music degree. Class-year = 2003, 2004, 2005, T5, etc...
  - Freshman: normally semesters 1 & 2
  - Sophomore: normally semesters 3 & 4
  - Junior: normally semesters 5 & 6
  - Senior: normally semesters 7 & 8
  - FORTE: 9th semester for some music education double majors (see sec. 4.16)

- Take Five Scholars Program: tuition-free fifth year provides students with opportunities to explore additional disciplines and courses. Special Application required. Class-year = T5.
- On-Completion: students completing degree requirements after the 8th semester of study
- Degree Pending: student has completed all requirements, registered for inactive status for the term prior to commencement
- Graduate students:
  - Pursuing the Master of Music degree, the Master of Arts degree in music, the Doctor of Philosophy degree in music, or the Doctor of Musical Arts degree. Class-year = G.
- Non-matriculated
  - Undergraduate: class-year = NU.
  - Graduate: class-year = NG.
  - Community Education Division (undergraduate or graduate): class-year = CE

#### 02.06.02 By Time Status

- Full-time (F): Registered for a minimum of 12 credits (6 during summer session) 9 with the following exceptions:
  - Graduate students holding a Graduate Award that requires that they work for the School will be classified as full-time if they are enrolled for nine (9) or more credits. The sole exception to this policy concerns students who receive a Graduate Award for playing in Conducting Orchestra; such students must enroll for 12 credit hours to maintain full-time status.
  - Graduate students registered for ESM 999: Continuation of Graduate Enrollment are considered fulltime regardless of credit load. Restrictions apply to this registration. See the description for ESM 999 for more information.
- Part-time (P): Registered for fewer than 12 credits (6 during summer session) (or 9 credits as explained above).
- Inactive (X) :
  - Undergraduate students are required to register for ESM 300: Inactive Status
  - Graduate students must register for ESM 995: Continuation of Graduate Enrollment, or ESM 985: Inactive Status.

#### 02.07 Verifications Made to Outside Agencies

##### 02.07.01 Enrollment

Students needing verification or confirmation of their enrollment status with the University for health insurance, student loan deferment, or credit purposes may request that verification be sent from the ESM Registrar's Office. Please note that enrollment can only be verified for the actual terms in which a student is registered. Verification of a future enrollment or class registration cannot be issued until actual registration occurs.

##### 02.07.02 Verification of Good Academic Standing made to Third Parties

A matriculated student is considered to be in good academic standing while enrolled at the Eastman School of Music. That standing is not normally terminated until the degree for which the student is enrolled is completed, or the student is separated for academic or disciplinary reasons. If the student is on probation or disciplinary action has been taken which does not, however, separate him or her from the University, the student is still considered to be in good standing for the purpose of verifying enrollment to a third party. It should be noted that "in good standing" does not necessarily mean the student is making satisfactory academic progress. The student is in good standing as long as he/she is eligible to register next term. Verification of good academic standing

is intended to permit the student to apply for appropriate financial-aid, insurance, or other third party benefits or considerations that may be dependent upon good academic standing. . Good academic standing does not exclude the possibility that the individual can be terminated if performance is not improved.

#### 02.08 English Language Requirements/Provisional Status

Students are required to have adequate preparation in English before beginning study at Eastman. All applicants whose native language is not English should submit evidence of English proficiency by means of scores obtained on the "Test of English as a Foreign Language" (TOEFL). To aid in our assessment of English language skills, the Eastman School has set the following minimum scores: 500 (173 computer-based test) for undergraduate applicants, 550 (213 computer-based test) for masters applicants, and 600 (250 computer-based test) for doctoral applicants. Applicants to DMA and MA/PhD programs will be held to a higher standard because of the demands of their degree programs. Information on the TOEFL program may be obtained by writing TOEFL, Box 899, Princeton, New Jersey 08541, USA.

Students who are unable to demonstrate adequate English language skills, but who have exceptional performance skills, may be admitted provisionally and required to undertake intensive English language study at Eastman during the summer preceding their matriculation to degree study. In order to be released from provisional status after completing the summer ESL program, students must retake the TOEFL test (see minimum scores above) and have a personal interview with Eastman's Admissions staff. Once removed from provisional status, students are fully eligible for financial aid. A provisional financial aid package will be prepared for provisional students, but aid will not be disbursed until the provisions have been satisfied.

Students who are unable to achieve adequate English language skills at the end of summer study have three options: (1) they may withdraw from studies at Eastman; (2) they may engage in one year of study as a provisional student but without financial aid; (3) they may defer their admission for one year. During the deferral year, students are encouraged to study English on their own and retake the TOEFL. By March 1 of that year, students must either submit new scores or decline their offer of admission.

Visa regulations require that international students be enrolled on a full-time basis. At the Eastman School of Music, full-time study requires registration for at least 12 hours of credit per semester. By federal law, provisional students may be considered full-time with fewer than the normal 12 hours of credit for one semester only. Because this law pertains equally to summer study as to other semesters, provisional students must carry 12 credits in all semesters following summer ESL study. Students who are not released from provisional status at the end of summer ESL study may remain in provisional status for one year only. During this year they must maintain full-time status for both semesters, take one 400-level music theory or music history course, and attain no grade lower than B-. If the student does not have provisions lifted by the end of the first year, he or she will be administratively withdrawn from the school.

#### 02.09 Student Health

##### 02.09.01 Mandatory Health Fee

All full-time students pay the mandatory health fee which enrolls them in the Student Health Program, a prepaid health care program for University of Rochester full-time students. The mandatory health fee covers the cost of visits to the University Health Service medical offices and to Counseling & Mental Health Services throughout the academic year as long as the student remains enrolled as a full-time student. This fee is charged on the term bill and cannot be waived. More information about the services covered is available through the University Health Service (Box 617, 250 Crittenden Boulevard, Rochester, NY 14642, (585) 275-5775).

##### 02.09.02 Health Insurance

In addition to the mandatory health fee, all full-time students must have health insurance coverage. The University offers several insurance plans for students,

one for individual students and one for students and their spouse and dependents. Students who have comparable health insurance coverage can waive the cost of the University's health insurance plan. Students who waive the University's health insurance are responsible for paying any charges which the University's health plan would have covered.

### 02.09.03 Student Health Insurance Options Process

All full-time students must have health insurance coverage for serious illness and hospitalization, in addition to paying the mandatory health fee which covers primary care. Your insurance status, and desire to enroll in UR-sponsored BCBS (or waive it) must be documented annually. The Health Insurance Options documentation process is now on-line through the UR Student Access system for electronic submission.

Before completing the Health Insurance Options Process, please review the following information:

1. If you are remaining on your own (or your parent's or spouse's) insurance:

You will need the following information: Insurance company name, address, phone number, name of the primary subscriber (you, your parent, or your spouse), and contract/policy number. If you are on a Blue Cross Blue Shield contract, be sure to include the three letter prefix. This information can be found on your insurance card.

2. If you are enrolling in University -sponsored Blue Cross Blue Shield (BCBS) insurance:

Check the UHS web site [www.rochester.edu/uhs/insurance.htm](http://www.rochester.edu/uhs/insurance.htm) to review the BCBS Summary of Benefits. The plan is for single students. An eligible student's spouse or domestic partner may also pay the mandatory health fee and enroll in a single plan, if desired.

3. If you are interested in enrolling your domestic partner:

Check the UHS web site at [www.rochester.edu/uhs/insurance.htm](http://www.rochester.edu/uhs/insurance.htm) for eligibility requirements.

4. If you are interested in the Aetna University Quality Care Plan for families:

You must have at least one dependent child to be eligible for this family insurance plan. Check the UHS web site [www.rochester.edu/uhs/insurance.htm](http://www.rochester.edu/uhs/insurance.htm) and/or the Aetna web site [www.Aetna.com](http://www.Aetna.com) for a listing of the benefits covered by this plan.

To document your health insurance choice, log-in to your University of Rochester Student Access account on the URAccessPlus System using your Student ID and PIN. Select the University Health Service option from the list on the left of the screen and proceed from there.

Please use the new on-line process if at all possible. Your coverage and bills will be current, as the data will be collected and transferred daily during the enrollment period. If you do not have access to the Internet, you can contact the UHS Insurance Advisor, Laurie Strang, to have a form sent to you. Laurie can be reached at [lstrang@uhs.rochester.edu](mailto:lstrang@uhs.rochester.edu) or 585-275-2637. You may also submit a question through the UHS web-site at any time.

### 02.09.04 Immunization Requirements

Students should contact University Health Service for information concerning immunization requirements.

## 02.11 Student Financial Aid

### 02.11.01 Minimum Requirements for Merit-Based Financial Aid

Undergraduate students: A cumulative grade point average of at least 3.0 by the end of the first year of study is required to maintain your full merit-based financial aid. Failure to maintain a 3.0 CGPA by the end of the first year of studies (or any subsequent semester) will result in a loss of a minimum of \$500 of any merit scholarship. If a student is placed on probation, a merit scholarship will normally be reduced by a total of \$1000 for the first semester of probation, and \$1500 for the second semester of probation. This financial penalty also applies to probation resulting from a violation of academic integrity. *[rev. 8/04]*

In more serious cases the Eastman School of Music reserves the right to remove a student's entire merit scholarship award. Need-based scholarships are not affected by these academic or performance standards, but may be subject to Federal and State requirements.

Normally, students on probation will be required to improve their work sufficiently during the next semester of enrollment to remove them from this status.

Students on probation, with the exception of freshmen, may lose some or all of any merit scholarship they may have. Students who are permitted to remain on probation for more than one semester risk loss of additional merit scholarship and dismissal from School. Each student on probation, and their parents, will be notified in writing by the dean of academic affairs of the requirements that must be satisfied to preclude dismissal.

### 02.11.02 Requests for Additional Financial Assistance

Circumstances may arise requiring a currently enrolled student to apply for financial assistance after beginning his or her studies. Such application must be submitted annually to the director of financial aid. Financial assistance awarded to continuing students is based primarily on evidence of financial need.

## 02.12 Changes to Enrollment Status

### 02.12.01 Change of Registration Status (and Impact on Financial Aid)

Official withdrawal dates, inactive dates, and other changes of status (i.e., full-time to part-time) are, for purposes of determining account balances and financial aid, determined when a student formally changes his or her status with the dean of students (undergraduates) or the associate dean of graduate studies (graduates). The date of withdrawal will be the date that the student officially withdraws or is withdrawn by the School, or the last date of attendance, whichever is earliest. The official "Change of Status" form, which is initiated by the student, alerts the Registrar's, Bursar's, Financial Aid Offices, and other appropriate offices at the University to adjust the student's account.

Federal regulations determine how the Financial Aid Office calculates the adjustments to financial aid awards to reflect reduced tuition and fees. These regulations do not permit us to prorate aid in the same manner that charges are assessed. Essentially, any credit balance created by reduced charges must first be used to repay federal aid, next to state aid, third to the institution's aid program, and then to the student.

If a student receives an adjustment to his or her financial aid, the financial aid award will be reduced in the following order: Federal Direct PLUS, Federal Direct Unsubsidized Loan, Federal Direct Subsidized Loan, Federal Perkins Loan, Federal Pell Grant, Federal SEOG, state aid, private aid, and institutional aid.

- Undergraduate students requesting a reclassification to/from full-time, part-time, or inactive status, must obtain change-of-status approval in advance from the Dean of Students.

- Graduate students do not require permission to change to/from full-time/part-time, but are strongly encouraged to consult with their academic advisor and Financial Aid first
- Graduate students must obtain approval from the Graduate Dean before they will be allowed to register for inactive status.
- All students who wish to withdraw from the Eastman School of Music should consult first with the Dean of Students.
- Because international students are required to carry a full-time load, they must first receive approval from the International Student Office before they will be permitted to drop any coursework that might reduce their load to less than full-time.

#### 02.12.02 Change of Major

Changes in major must be requested through the Office of the Dean of Academic Affairs and will be approved only on the recommendation of the relevant department(s). Also, see Change of Status.

#### 02.12.03 Four-Week Drop/Add Period

**Dropping Courses:** A student may drop a course or courses through the end of the fourth week of the semester with the instructor's signature on a drop/add form available in the Registrar's Office. The dropped courses will not appear on the student's transcript. Graduate and part-time students may receive a partial refund based on the published refund schedule. Students may not drop a course after the fourth week of classes.

- Full-time undergraduate students who wish to drop to a course load of fewer than 12 credits must receive approval from the Dean of Academic Affairs. If approved, the student's enrollment status will be changed to part-time.
- Undergraduate students who drop to part-time status will be re-billed at the per-credit-hour tuition rate, and the semester will not count toward the eight required for a bachelor of music degree.
- Graduate students are billed per course regardless of time status.
- If students drop to a load less than 5 credit hours, they will no longer be eligible for federal financial aid.
- International students will be required to get approval from the International Student Office before being permitted to drop to part-time status.

**Adding Courses:** Regular courses may be added after registration for the following semester and, with the exception of the week prior to the start of classes, until the end of the fourth week of the current semester. A student wishing to add a course after the first four weeks must present a petition with the reasons for requesting a late change to the Dean of Academic Affairs or Associate Dean of Graduate Studies. Approval is not automatic. Students should be urged to decide upon their courses as early as possible in the semester and to discuss their selections with their advisers.

**Seven-Week Courses:** Courses that meet for half of the semester can be dropped during the first two weeks, or added without petition during the first two weeks they meet.

#### 02.12.04 Withdrawing from Courses (5<sup>th</sup> through 12<sup>th</sup> week)

After the fourth week of classes, course withdrawals will be noted on the student's grade report and academic transcript with a grade of W (withdrawn) or DE (withdrawn-failing) at the instructor's discretion. Course withdrawals will not be permitted after the 12th week of classes. Precise deadlines for dropping and withdrawing from courses are indicated on the official school calendar prepared

by the registrar. Tuition refunds, if any, will be made in accordance the stated refund schedule.

- Undergraduate students who drop to part-time status will be re-billed at the per-credit-hour tuition rate, and the semester will not count toward the eight required for a bachelor of music degree.
- Graduate students are billed per course regardless of time status.
- All International students will be required to get approval from the International Student Office before being permitted to drop to part-time status.

If a student wishing to drop or withdraw from a course is suspected by the professor of having violated the School's policy on academic integrity in connection with that course, the professor has the right to refuse to permit the student to drop the course as long as the case is under investigation. If, as a result of the investigation, it is found that the student is not guilty of the violation, she or he may drop the course without penalty even after the deadline for such withdrawal.

#### 02.12.05 Inactive Status

A student may find it necessary to leave the School for one or two semesters and then return for normal studies. After consultation with the Dean of Students (undergraduates) or the Associate Dean for Graduate Studies (graduates), a student may be approved for inactive status. Should a student begin an inactive status during the school year, reimbursement of tuition shall be made on the same basis as that of a withdrawing student. A student may not matriculate (enroll as a degree candidate) at another institution while on inactive status at Eastman. Students who wish to matriculate elsewhere must withdraw from Eastman and, should they wish to return to the School to complete their degree, must apply for readmission. Students who do not register for classes after their approved inactive period has concluded may be required to reapply for admission. Refer to the current tuition and fees table for inactive status fees and late registration fees

#### 02.12.06 Withdrawal From the Eastman School

Students who wish to withdraw from the School for any reason should consult the Dean of Students and file the request in writing. This will be the only manner of withdrawal considered official. The date of withdrawal will be the date that the student officially withdraws or is withdrawn by the School, or the last date of attendance, whichever is earliest.

A withdrawal from the Eastman School after the 4th full week of classes will be noted on the grade report for each course and the academic record as either a "W" or a "DE."

#### 02.13 Examinations

In classroom subjects, examinations and quizzes are given from time to time throughout the semester at the discretion of the instructor. Final examinations are scheduled at the end of each semester for most of these courses and have significant influence on final grades. All students must be available to take these examinations throughout the announced examination period. Special examinations for individual students at times other than those which are announced will be provided only under extraordinary circumstances, such as death or serious illness in the immediate family or significant professional opportunities. In such cases, before the last week of classes of the semester, the student must submit a petition for a special examination (available in the Office of the dean of academic affairs) with an attached letter or document verifying the circumstances that will require his or her absence. This request will be reviewed by the dean of academic affairs in consultation with the appropriate faculty members.

**02.14 Jury Examinations: BM Degree** (Approved by Full Faculty 11/20/03)  
All students registered for credit in applied music subjects are required to perform before a faculty jury. Undergraduate students perform for such juries annually, and graduate students at least once during a degree program.

Normally, a week in April during which all academic classes and ensembles are canceled is reserved for applied juries. Under exceptional circumstances, juries may be constituted during the fall and summer sessions.

Exceptions to the jury requirement may be made for those students who have been awarded the Performer's Certificate or the Artist's Certificate or who have performed a judged solo recital required within their degree program. Recitals presented to fulfill the requirements of a degree program, the Performer's Certificate, or the Artist's Certificate will be judged by a faculty committee.

Successful completion of a jury is related to the changing of a student's class year. In most cases, postponed juries will result in a grade of "Incomplete" for the semester and may result in a delay of the student's advancement in class year or reassignment of graduation date.

Juries are graded Pass, Fail, or Jury Probation. In addition, individual departments may keep other grades or measures of performance progress.

A failed jury normally results in the dismissal of a student from the school and a failing grade for that semester of studio lessons. A jury grade of "jury probation" results in an "Incomplete" on the student transcript and the requirement that the jury be retaken and passed in the following semester. Once the jury has been passed, the "Incomplete" will be replaced with a semester grade. A student may remain on jury probation for a maximum of one semester, during which the jury must be retaken and passed.

Students who are accepted to Eastman on the basis of self-made audition tapes (as opposed to a recording made during one of Eastman's regional auditions) must pass their first performance jury. A student who fails this jury may be dismissed from the performance major or the School. **Eastman will determine transfer students' class year (e.g., freshman, sophomore) based upon either their Rochester audition or at their first jury.**

## 02.15 Incomplete Grades

A grade of incomplete (I) will be assigned when a student, due to serious illness or other similar incapacitating circumstances, is unable to complete all course requirements within the prescribed period and receives the instructor's permission to complete certain requirements at a later date, not to extend beyond the end of the next academic session. (Summer session will be considered the next session only if the student is in attendance during the summer). Before the end of the examination period of the semester during which the "incomplete" is to be given, the student will negotiate with the instructor a mutually acceptable method for completing the class work, and an agreement signed by the student and the instructor outlining the agreed-upon method must be submitted to the registrar. The instructor has the option of specifying an alternate grade, other than a failing grade, that will be awarded to the student if the remaining work is not submitted by the agreed upon date. If no alternate grade is specified, and if the student does not complete the outstanding work in the specified time, a failing grade will be recorded.

## 02.16 Auditing a Course

Students may register to audit certain courses that are not required in their degree programs. Courses which require the registrant's active participation (e.g., ensembles, opera theater, applied music instruction) are not appropriate for audit registration. Auditors may not contribute to class discussion nor will any class work they do be evaluated by the instructor. They will receive neither grade nor credit for the audited course. The fee for audit registration is listed in the Tuition and Fees section. Permission to audit must be received from the instructor, and any change of registration from credit to audit (or vice versa) must be accomplished before the end of the seventh week of classes. Before student audit status is approved, the prospective auditor must reach agreement with the professor of the course to be audited concerning attendance or other expectations to be met by the student.

## 02.17 Transcripts, Grade Reports

### 02.17.01 Academic Transcripts

Requests for official transcripts can be made by on-line by using the web-form, or in writing to the Registrar's Office. Names and addresses of persons or offices to which the transcripts or statements are to be sent should be clearly indicated. Transcripts will not be issued for students who have not fulfilled all obligations to the University. Official transcripts issued for students who have been suspended or expelled will include a statement from the registrar indicating that the student has been suspended or expelled.

### 02.17.03 Grade Reports

Student grade reports are distributed via the web at [www.rochester.edu/eastman/registrar](http://www.rochester.edu/eastman/registrar) as soon as grades are entered by the instructor or by the registrar's office. Students will require a PIN (personal identification number) and their 8-digit student ID number in order to access their on-line account. PINs will be distributed to new students when they register during orientation. Continuing students who do not have a PIN, or who have forgotten their PIN can obtain one in person from the Registrar's office. PINs will not be emailed to students. Students who need a paper copy of their grade report for transfer or application to another school, for employment, tuition reimbursement, or other reasons, may request an official transcript from the Registrar free of charge.

## 02.19 Academic Advising

It is the responsibility of the individual student to see to it that s/he completes the requirements of the degree-program in proper sequence and in good order. The student is urged to seek advice on these matters from his/her assigned advisor (given on the information packet that is distributed during orientation). The program advisor, the Associate Dean of Graduate Studies, Assistant Dean of Academic Affairs, the Dean of Students, the student's major applied teacher, and the student's department chair also are available for counseling concerning various career opportunities, the student's professional aspirations, and ways in which the student's time at Eastman can be most productively used in preparation for professional life. Freshmen are required to obtain their advisor's signature before registering for their first and second semesters of study. Music education majors and Applied Music-Voice majors must have their selection of courses approved by their advisor every semester until degree completion.

## 02.20 Attendance

### 02.20.01 Attendance in Classes

Students are expected to attend classes regularly and are held responsible for any work missed because of absence. Absences may be excused only at the discretion of individual faculty members. A faculty member need not excuse an absence for health reasons unless he or she receives written verification of the student's illness from the Office of the Dean of Students.

### 02.20.02 Attendance in Ensembles

1. Ensemble grades are based on attendance, attitude, and achievement. Students begin each semester with the grade of "A". Students are required and expected to perform to the utmost of their ability, displaying a professional attitude in rehearsals and concerts.

2. Students participating in ensemble activities are required to attend every rehearsal and performance. Requests for absence from a rehearsal must be filed with the proper Eastman School of Music office.

- If a student is required to be absent due to professionally related reasons (audition, personal recital), the proper paperwork should be filed at least one week in advance with the **Office of Academic Affairs**. It should not be assumed that the request for absence will automatically be approved. Notification will be sent to student's official University email account.
- Absences due to illness or of a personal nature should be cleared with the **Office of the Dean of Students**. Requests made for reasons of personal injury must be accompanied by medical

documentation and the signature of the primary applied teacher. The Office of the Dean of Students must be notified immediately if a student is ill or injured. Timely reporting will help students to avoid penalties due to absence from rehearsals or concerts.

3. Non-string players who must be absent from rehearsals must provide a reliable substitute to cover their assigned part. It is the absent student's responsibility to provide the substitute with the proper music and time and location of the rehearsal.

4. The ensemble grading scale will observe the following guidelines:

- Two unexcused late arrivals to rehearsal will result in one unexcused absence
- Excused absences will not be granted for dress rehearsals or concerts
- Substitutes should not be sent to dress rehearsals

5. Grading scale (revised 7/04) is as follows: 1 unexcused absence = B; 2 unexcused absences = C; 3 unexcused absences = D; 4 unexcused absences = E (failure).

### 02.20.03 Attendance in Lessons

If an absence from an applied music lesson is necessary, the teacher should be notified as far in advance as possible and arrangements should be made for a make-up lesson at the discretion and availability of the teacher.

### 02.22 Diploma Programs of Study

At the Eastman School of Music, a diploma program consists of a prescribed curriculum of approximately 25 credit hours including applied music instruction, academic coursework, and often internship experiences. Students enroll for a diploma program, such as the Orchestral Studies Program in Strings, the Sacred Music diploma, or the Ethnomusicology diploma in addition to a degree program at Eastman. Applications for these programs are available from the Institute for Music Leadership. Contact the IML for further information at (585) 274-1113 or at [www.rochester.edu/IML](http://www.rochester.edu/IML).

#### 02.22.01 Orchestral Studies Program in Strings

Visit the [Institute for Music Leadership](#) for more information about Orchestral Studies.

Admissions Process. Students will be admitted to the Orchestral Studies Program by application and by audition. Auditions will involve relevant members of the Eastman faculty and a Rochester Philharmonic Orchestra (RPO) audition committee. The admission process will include the standard ESM Admissions Office procedures with the addition of the RPO committee's recommendations regarding OSP applicants.

#### Participant Qualifications.

- the program is for string instrumentalists;
- admission to the Orchestral Studies Program in Strings depends upon successful completion of an undergraduate degree at a college or music school of good standing;
- typical participants will concurrently be enrolled in an MM or DMA program at the Eastman School, will have completed a MM at ESM, or will have completed a Bachelors degree at ESM.
- various requirements in the certificate program are redundant with the MM PRL, such that the MM PRL, with an Orchestral Studies Program can be completed in 2-3 years of total study.

#### Musicians' Union.

An important feature of this program is that all students will be provided the opportunity to perform, for a minimum of one orchestra season, selected Philharmonic Series concerts as a member of the Rochester Philharmonic Orchestra. However, at no time will a participating student take the place of an RPO union musician who has secured a job as either a B contract or sub-list player. Students in this program will be used strictly in an augmentation role that is above and beyond contract-mandated requirements. In consideration of the above, students in the program will join Rochester Musicians' Association, A.F.M. Local #66, and remain members in good standing for the duration of their participation in the RPO Practicum. All dues and fees associated with Union membership will be the responsibility of the participating students.

#### Basic Structure of the Program.

- a 2-4 semester diploma program available to Eastman students who are completing, or have completed, a BM, MM, or DMA.
- a minimum of 2 semesters of performance opportunity ("Performance Practicum") in the RPO or some other professional orchestra;
- a maximum of 10 weeks per year of services (4 rehearsals + 2 performances) with the RPO on classical program concerts for Orchestral Studies Fellows;
- students participating in the RPO will receive no compensation from the Orchestra.
- Students will receive a minimum fellowship of \$3,000 per semester (above and beyond any other Eastman scholarship or fellowship) that may be used to defray the cost of tuition and fees while studying at the Eastman School.
- Orchestral Studies Fellows must also complete courses in an Orchestral Studies Program curriculum which will include performance in the large ensemble: orchestral repertoire classes; a Management Internship in the RPO in educational programming, fundraising, personnel management, etc.; a range of Orchestral Studies required electives.

Curriculum	
RPO Practicum (3-6 weeks per semester) (2 cr. hrs. per semester)	4
Management Internships (5 hours per week) ORC 421 -required but noncredit course	0
<i>Possible Internships: personnel management, educational outreach, Rochester Philharmonic Youth Orchestra, fundraising, operations, board relations, promotion, etc.</i>	
Large ensemble (ENS 400) 3-4 concerts per semester (1 cr. hr. per semester)	2
Orchestral Repertoire (2 cr. hr. per semester)	4
Orchestral Studies required elective	6
<i>A minimum of 3 elective credits must come from the Arts Leadership Curriculum. Courses may vary from half-semester ALP type seminars to typical three-credit hour academic courses. Two credit hours of Chamber Music may be applied to the 6-hour elective requirement.</i>	
Studio Lessons (460A; 430A) (beyond MM)	10
Total	26
<i>Additional noncredit requirement: Final Jury Examination (mock orchestral audition). Student must be enrolled in lessons at the time of the Jury, and must have completed at least one semester of Orchestral Repertoire Class.</i>	

- Credits earned at another institution may not be transferred and applied towards the Orchestral Studies Diploma. Orchestral Studies Elective credits received at ESM before admittance to the OSD program may still be applied towards the elective requirement, with permission of the Graduate Dean and the Orchestral Studies Diploma Director.

## 02.22.02 Sacred Music Diploma

Visit the [Institute for Music Leadership](#) for more information about the Sacred Music Diploma.

The aim of this diploma is to equip students with the knowledge & skill set necessary to meet the challenges of the rapidly changing and diverse settings in which sacred music is practiced today. It gives grounding in a variety of worship traditions, both liturgical & non-liturgical. It also provides courses to develop skills for those serving churches now & in the future, while at the same time maintaining the high musical and performance standards traditionally expected of Eastman students. The 24-credit diploma program is available to students enrolled in the Eastman MM or DMA program, or who have or are completing a BM at Eastman. Though the diploma is primarily designed for organists, students in conducting, music education, voice or piano who possess significant organ skills also may apply.

Admission to the program is through completion of the Supplemental Application Form for the Sacred Music Diploma, available from Eastman's Admissions Office or the Institute for Music Leadership. An interview with the director of the program will be conducted at the same time as the audition/admissions interview. For students in conducting, music education, voice or piano, an organ playing audition will be arranged as well.

It is anticipated that most students who will undertake the course of study leading to the Sacred Music Diploma will do so in addition to other graduate study. It is possible, however, for some students to pursue the Sacred Music Diploma after completing the requirements for a Bachelor's degree in music at the Eastman School. For those continuing their studies following completion of a Bachelor's degree, at least 12 credit hours must be completed *after* acceptance into the program.

### Basic Course of Study

A total of 24 credits are necessary for the Diploma.

- KBD 401, 402, 403, or 404 Sacred Music Skills
- KBD 405 Organ Improvisation
- CND 423 Choral Conducting
- CND 424 Choral Techniques and Methods
- TH 475 Intermediate Keyboard Skills
- TH 476 Advanced Keyboard Skills
- MUE 214 Elementary and Junior High Choral Music
- KBD 250-251 Jazz Improvisation for Keyboard Majors
- SMU 407-408 Perspectives in Sacred Music
- SMU 471-472 Supervised Internship

### Other requirements

- A final project is required in the last semester of enrollment consisting of a full written plan of liturgy and music for one of the major liturgical seasons
- A final oral examination will be held with the Sacred Music Advisory Committee following the completion of the Final Project. It will include a review of the final project, as well as a discussion of the broader topics relating to the practice of sacred music.

## 02.02.03 Ethnomusicology Diploma

Visit the [Institute for Music Leadership](#) for more information about the Ethnomusicology Diploma.

The Ethnomusicology Diploma is designed primarily for doctoral students interested in the fields of ethnomusicology and world music. Any student interested in "formalizing" a set of courses is eligible to apply. Students will submit a proposal for a plan of study to Ellen Koskoff, Chair, Ethnomusicology Programs Committee.

### Basic Course of Study

A total of 14-15 credits are necessary for the Diploma. Students must receive a grade of B or higher in these courses.

- ENS 215 Gamelan Ensemble and/or mbira (or other non-western ensemble, by permission) for 2 semesters
- MHS 430 World Music
- MUY 502 Introduction to Ethnomusicology
- 1 approved elective of 3-4 credits
- 1 semester-long Independent Study of 3 credits resulting in a fieldwork paper
- At the completion of the set of courses outlined above, the student will take an examination in the field of World Music or Ethnomusicology. A grade of B+ or higher will be required on this examination to receive the Diploma

## 02.23 Certificate Programs

A certificate at Eastman is awarded for pre-professional activity, such as outstanding performance (the Performer's Certificate and the Artist's Certificate) or intensive co-curricular work in the Arts Leadership Program. Students interested in pursuing a certificate at Eastman should consult with the relevant departments regarding requirements for admission or participation. Applications for these programs are available from the [Institute for Music Leadership](#).

### 02.23.01 The Arts Leadership Certificate Program

Visit the [Institute for Music Leadership](#) for more information about the Arts Leadership Program.

The Arts Leadership Program prepares Eastman students to be as inventive, enterprising, and ambitious with their future professional lives as possible as they strive to be as artists. It is an aspiration of the program that graduates of the Arts Leadership Program will exert greater control over both their own professional futures and the musical culture of America.

The ALP includes a curriculum of a wide variety of courses that teaches students basic survival skills of professional musicians; prepares students to be inventive performers capable of educating and engaging diverse audiences; exposes students to music-related career opportunities and technological innovations that affect the world of music; informs students about the administrative and managerial skills needed to lead arts organizations; educates students about the economics and politics of the arts in America.

Undergraduate students will be admitted for their junior or senior year in the ALP. Students are admitted on the basis of commitment to the goals of the program. The ALP Certificate requires that the student participate in 6 credit hours of ALP courses.

Graduate students must apply through the IML Office. Students must complete a minimum of 6 credits in the Arts Leadership Curriculum. Two credits may be accounted for by an approved and registered internship. All coursework and internship placements will require permission of a designated advisor. Each ALP Graduate Certificate student will complete a "Three-Year Professional Action Plan" at least one semester prior to graduating. This Action Plan will include a resume, a statement of both long-term professional goal and a three year professional goal and an action strategy for pursuing the three year goal.

### 02.23.02 Performer's Certificate and Artist's Certificate

The Performer's Certificate recognizes students who demonstrate outstanding performing ability. A candidate for the Certificate must be an Eastman undergraduate or graduate student, or an arts and sciences student matriculated in the Bachelor of Arts degree program with a concentration in music. He or she must be in residence, receiving instruction in applied music during the academic year in which the Certificate is sought, and be nominated by an examining committee of faculty. The Certificate is awarded on the basis of a public recital presented during the academic year following nomination, or during the Summer Session following that year. The recital is judged by a faculty committee from the appropriate applied music subject. It is granted with or following the awarding of a degree, and must be approved by the entire faculty of the department in question.

Graduate students holding the Performer's Certificate who demonstrate the highest level of performing ability may, with the unanimous recommendation of their applied music faculty (or on rare occasions, with one dissenting vote), become candidates for the Artist's Certificate. Once a student is nominated for the Artist's Certificate, s/he will present a plan for three concerts to the Associate Dean of Graduate Studies. Two of these events will be solo concerts, and the third will be collaborative in nature (ranging from a concerto performance or chamber concerto to events involving dance, multimedia, computer or electronic media, performance art, improvisation, and the like). The Associate Dean of Graduate Studies will appoint a five-member interdepartmental jury (normally, the graduate dean will serve as a non-voting member of the jury), which will evaluate the candidate's plan and either approve it or suggest alterations. Normally, the three events will occur within a two-year period for reasons of continuity. During the time in which the candidate begins to fulfill the requirements for the Artist's Certificate, s/he or she must be a degree candidate (though not necessarily in residence) and must be receiving applied music instruction. Final granting of the Artist's Certificate requires the approval of the entire faculty.

**MM PRL students** - with recommendation of his or her major applied teacher, a master's-degree student may be permitted to present in April of his or her first year of study a special jury-audition for candidacy for the Performer's Certificate. The student's actual candidacy for the Certificate is during a subsequent year of study, and the Certificate is granted on the basis of a successfully presented Performer's Certificate Recital during that year of study. With the recommendation of his or her major applied teacher, a holder of the Performer's Certificate may be permitted to present during the annual jury examinations a special jury-audition for candidacy for the Artist's Certificate. Information concerning the Artist's Certificate is available in the School's Bulletin or through the office of the Dean of Academic Affairs.

#### 02.23.03 World Music Certificate

Visit the [\*Institute for Music Leadership\*](#) for more information about the *World Music Certificate*.

The World Music Certificate is designed primarily for undergraduates interested in the field of world music. Any student interested in "formalizing" a set of courses is eligible to apply. Students will submit a proposal for a plan of study to Ellen Koskoff, Chair, Ethnomusicology Programs Committee.

#### Basic Course of Study

A total of 8-9 credits are necessary for the Certificate. Students must receive a grade of B or higher in these courses.

- ENS 215 Gamelan Ensemble and/or mbira (or other non-western ensemble, by permission) for 2 semesters
- MHS 282 World Music
- 1 approved elective of 3-4 credits in Anthropology or an anthropologically-oriented course in Cultural Studies, Religion & Classics, Political Science, Modern Languages & Cultures, African & African American Studies

At the completion of the set of courses outlined above, the student will take an examination in the field of World Music. A grade of B+ or higher will be required on this examination to receive the Certificate.

#### 02.23.04 Certificate in College or Community Music Teaching

Visit the [\*Institute for Music Leadership\*](#) for more information about the Certificate in College or Community Music Teaching.

#### 02.24.01 Confidentiality of Student Records

The Eastman School of Music complies fully with the provisions of the Family Educational Rights and Privacy Act (FERPA) of 1974, 20 U.S.C.1232g. Under FERPA, students have, with certain limited exceptions, the right to inspect and review their educational records and to request the amendment of their records to ensure that they are not inaccurate, misleading, or otherwise in violation of the student's privacy or other rights. FERPA further requires, again with certain limited exceptions, that the student's consent must be obtained before disclosing any personally identifiable information in the student's education records. Students alleging failure to comply with FERPA have the right to file complaints with the U.S. Department of Education under its regulations (see 34 C.F.R. Part 99).

For the purpose of this policy, a student is defined as an individual currently or previously enrolled in any academic course offering of the University of Rochester.

Student files may be examined by School administrators who have responsibility for the administration of student programs and by those faculty members who have assignments that give them authorization to see such files. Each adviser to an individual student may have access to that student's file. An Eastman faculty member or University officer may be permitted to review a student's educational record when writing a letter of recommendation or officially responding to a legitimate inquiry. The Registrar, in consultation with the Dean of Academic Affairs, shall be the judge of the propriety of such requests.

Information will be supplied to parents upon their request when it is clearly in the student's best interests to do so. The Registrar, in consultation with the Dean of Academic Affairs, shall be the judge of the propriety of such requests.

Information will be released to academic institutions, employers, prospective employers, government officials, or any other person or agency outside the University only upon written request of the student involved to the Registrar. Responses to such requests shall be accurate and complete regarding all academic matters, including any information about academic failures.

#### 02.24.01.01 Directory Information:

1. The Eastman School of Music designates the following categories of student information as public or "Directory Information" and may disclose such information at its discretion: name, campus address, home address, email address, telephone number, dates of attendance, class, date and place of birth, previous institution(s) attended, academic fields of study, awards, honors, degree(s) conferred (including dates), and photographs.
2. Currently enrolled students may request the withholding from disclosure of certain categories of information under the Family Educational Rights and Privacy Act of 1974 by making a written request to the Registrar's Office. The University of Rochester assumes that failure on the part of any student to specifically request the withholding of categories of "Directory Information" indicates individual approval of disclosures.

Except for such "directory information" and the sending of grades and probationary notices to parents of dependent students, other information in University files is considered privileged and subject to release only by

the student concerned or pursuant to a court order or warrant. These limitations apply generally not just to academic records, but also to the contents of admissions, financial aid, bursar's, residence hall, disciplinary, placement, health, and security files, among others, and to files relating to former as well as current students.

#### 02.24.02 Email as Official Means of Communication with Students

The Eastman School of Music will provide students with an email account upon matriculation. The cost of the email account is included in the student comprehensive fee. Students can expect to receive official information regarding deadlines, policy/procedure changes, changes in degree requirements, special events, course schedule changes, regulatory changes, emergency notices, as well as other useful information from the Registrar, Office of Financial Aid, Dean of Academic Affairs, Dean of Students, Office of Graduate Studies, and information from academic departments. Official messages will be sent to the University assigned email address only. Official messages will not be sent to other email addresses.

Effective August 1, 2002, a student's University assigned student email account (mail.rochester.edu) will become the Eastman School of Music's official means of communication, usually replacing paper correspondence. Students are responsible for all information sent to them via their University of Rochester email account, it is expected that such communications will be received and read in a timely fashion. It is important for Eastman students to understand that a majority of information will be communicated to them via their University assigned account while they are students. If a student chooses to forward their University email account, he or she is responsible for all information, including attachments and hyperlinks, sent to any other email account.

#### 02.25 Other Private Music Lesson Instruction

##### 02.25.01 For University of Rochester Students

*For students studying Bassoon, cello, clarinet, double bass, euphonium, flute, guitar (classical or jazz), harp, horn, oboe, organ, percussion, piano, saxophone, trombone, trumpet, tuba, viola, violin, or voice who are not currently enrolled in an Eastman degree program.*

##### 02.25.01.01 Eligibility

- Any University of Rochester student not in an Eastman degree program, who has achieved at least an intermediate level in an instrument or voice, may request secondary lessons at Eastman, provided sufficient studio space exists.
- Any student who takes Eastman lessons must show evidence of progress and accomplishment by playing a jury or its equivalent each spring. If no jury is played the student will receive a grade of incomplete and will not be allowed to continue with lessons at Eastman.
- Secondary lessons are usually ½ hr. lessons taught by graduate teaching assistants (TA's). Upon special request to the Dean of Academic Affairs of the Eastman School, a student may be allowed to register for "primary," one-hour lessons.
- Students may take as many as 8 semesters of secondary lessons with graduate TA's. Exceptional students who place into faculty studios may take up to 4 semesters of secondary lessons in those studios. BA music majors may have up to 8 semesters of secondary (1/2 hour) lessons in faculty studios (or 4 semesters of primary lessons).

##### 02.25.01.02 Registration Process

- Any student requesting Eastman lessons for the first time must obtain an audition form from the College Music Department--Todd 207. The student will be informed of the appropriate Eastman auditioner's name, phone number and the date, time and place of the audition.
- The audition will be the basis for placing students in a doctoral studio, class instruction, or in exceptional cases in a "majors" studio with an Eastman faculty.
- A student auditioning below the intermediate level will not be eligible for collegiate instruction. He/she will be recommended to the Community Education Division (CED) at the Eastman. Note: CED lessons do not earn collegiate credit.
- The audition form will serve as the registration form FOR ALL FIRST TIME STUDENTS who pass the required audition.
- Any student who is taking secondary lessons during the fall semester of an academic year may pre-register for the spring semester during the appropriate pre-registration period.
- ALL RETURNING STUDENTS for Eastman secondary lessons MUST PRE-REGISTER during the spring semester for "SECONDARY STAFF" instruction during the next fall semester.

##### 02.25.01.03 Student Responsibilities

- The Eastman auditioner will inform the student of the name and phone number of the teaching assistant (TA) to whom he/she is assigned. The student must contact the TA as soon as possible to arrange for a mutually agreeable weekly lesson time so that lessons may begin as soon as possible in the semester.
- In the event of an absence, the student must give the TA advanced notice, whenever possible. Rescheduling of a weekly lesson time should be kept to a minimum and is at the discretion and availability of the instructor.
- The student is responsible for weekly lesson preparation.
- If a student has concerns about missed lessons, quality of instruction, or any other lesson-related issues, he/she should contact the College Music Department at (585) 273-5157 or [jshn@mail.rochester.edu](mailto:jshn@mail.rochester.edu)

##### 02.25.02 Secondary Lesson Requirements for ESM Students

- Secondary lessons (1/2 hour lessons) are required by some curricula at Eastman. Students with a curricular requirement will have first priority for enrollment in secondary lesson studios. Other students may take secondary lessons on a space-available basis only if they have completed their piano class requirement, have the approval and signature of their advisor and the Office of the Dean of Academic Affairs, and pass the required audition.

#### 02.26 Satisfactory Academic Progress

**02.26.01 Undergraduate:** Each student's academic progress is reviewed after the end of the fall and spring semesters by the registrar, dean of academic affairs and by the dean of students. Students who do not maintain satisfactory academic progress will be placed on probation (see 2.27 for conditions of probation). In addition to, or instead of being placed on probation, a student's class year may be changed if the student has done one or more of the following:

1. Not earned enough course credit to graduate in eight semesters.
2. Failed to register for the appropriate courses.
3. Been inactive for one or more semesters.
4. Failed a required course that must be repeated.
5. Not passed a performance jury.

Students will be notified if their class-year is changed. Satisfactory academic progress for a Bachelor of Music degree student admitted with freshman standing is as follows:

- **At the end of the second semester of study**, the student must meet all minimum requirements for sophomore standing which include satisfactory completion of:
  - Two semesters of full-time study
  - At least 24 credits towards stated degree requirements through earned credit, placement by Eastman examination, or transfer credit.
  - All requirements necessary to be removed from academic or musical provisional status (if admitted with such status)
  - Freshman Jury
- **At the end of the fourth semester of study**, the student must meet all minimum requirements for junior standing which include satisfactory completion of:
  - Four semesters of full-time study
  - At least 60 credits towards stated degree requirements through earned credit, Eastman examination, or transfer credit.
  - Sophomore Jury
- **At the end of the sixth semester of study**, the student must meet all minimum requirements for senior standing which include satisfactory completion of:
  - Six semesters of full-time study
  - At least 84 credits towards stated degree requirements through earned credit, Eastman examination, or transfer credit.
  - Junior Jury
- **At the end of the eighth semester of study**, the student should have completed all degree requirements including:
  - Eight semesters of full-time study
  - All stated degree requirements on the advising worksheet.
  - Senior recital (if required).

The satisfactory academic progress benchmarks stated above do not apply to:

- Students who transfer to Eastman from another College or University. Benchmarks for these students will be established once their initial class-year placement is determined and transfer credit is evaluated.
- Double-degree students who will earn their degree in more than eight semesters. Because combined degree requirements vary greatly, progress for these students will be monitored on a case-by-case basis.

#### 02.26.02 Graduate

**U of R Graduate Council Consensus Recommendations:** In addition to course grades & qualifying examinations, every department (or program) should have a standard method to provide doctoral students with periodic feedback on their progress. In some cases very small programs might do this on a less formal basis, but the feedback should be regular.

- Students should receive formal written feedback at least once a year.
- Feedback should be in writing to avoid misunderstandings that might be costly to all concerned.
- Students should get regular feedback before the dissertation is underway (as well as after).
- In most instances a faculty member or committee beyond the student's dissertation advisor should be involved in determining satisfactory progress and providing feedback.
- A majority of Rochester doctoral programs already follow these practices. If they were adopted universally both students and faculty would benefit.

#### Eastman's Graduate Research Committee Procedures (MA & PhD degree candidates)

- Theory: The Theory Department, during their last departmental meeting of the academic year, reviews each student's progress and writes a report on each student.
- Music Education: The Music Education Department conducts an annual review of each doctoral student with a 45-minute meeting and a written progress report.
- Musicology: The Musicology Department evaluates all student coursework each year and that first-year students are evaluated in the spring. They do not have a system to evaluate student progress once the student starts dissertation work.
- Composition: The progress of all graduate students in composition is reviewed by the department at the end of their first year of study and the results are conveyed to each student by his/her academic advisor. The department holds a less formal review of the progress of continuing graduate students in their second year or beyond each April, and any concerns expressed here also are conveyed to the student.

#### Additional requirements for maintaining satisfactory academic progress

The academic departments, in consultation with the graduate office, will monitor progress towards meeting these requirements and initiate action as necessary if these requirements are not met. (Refer to handbook sections 06 to 09 to detailed information.)

- There is a 6-year (if entering with a master's degree) or 7-year (if entering with a bachelor's degree) limit on time to doctoral degree.
- All foreign language requirements must be completed by the 3rd or 5th semester
- The program of study must be approved after 20 hours, and at least 4 months before the comprehensive exams are taken.
- Students must take comprehensive exams within 5 years of having finished their coursework.

#### 02.27 Probation

##### 02.27.01 Undergraduate Probation:

A student whose current or cumulative grade-point average falls below 2.0\*\*, who earns less than a full-time load (12 credits) in any given semester, or whose applied music semester grade is "C" or lower, will be placed on probation. Students who do not meet the expectations for "good standing in the major," as defined by the major department, will be placed on probation. Normally, students on probation will be required to improve their work sufficiently during the next semester of enrollment to remove themselves from this status. Students on probation, with the exception of freshmen, may lose some or all of any merit scholarship they may have. Students who remain on probation for more than one semester risk loss of additional merit scholarship and dismissal from School. Each student on probation, and their parents, will be notified in writing by the Dean of Academic Affairs of the requirements which must be satisfied to preclude dismissal.

*\*\*Students who major in music education are required to maintain an overall GPA of 3.0; an academic GPA of 3.0; and a GPA of 3.3 in music education courses. In addition, the required minimum grade in all music education courses (courses with an MUE label) is B- or 2.7. If a student does not earn this minimum grade in a music education course, he/she will be required to re-take the course. Reviews of GPA will take place at the end of each academic year by music education faculty. One semester of probationary status in the music education major may be given to bring the GPA into compliance.*

### 02.27.01.01 Undergraduate Jury Probation

A student may be placed on jury probation as the result of an unsatisfactory performance jury. Jury probation carries no financial aid penalty, but the probationary status must be removed within one semester or the student will be dismissed from the performance major or the School. Jury probation will result in a grade of "Incomplete" for the semester and may result in a delay of the student's advancement in class year or reassignment of graduation date.

### 03.01 ACADEMIC INTEGRITY AT EASTMAN

The Eastman School of Music is a community of students, faculty, and staff with a tradition of excellence and professionalism. Our high standards depend on the atmosphere of mutual confidence and common purpose which have long sustained the institution. We take pride in our membership in this ongoing community partly because of the common commitment to excellence and professional discipline which has brought us together here. This commitment is essential for the integrity of the entire academic process—which, in turn, is essential for excellence in teaching and for fairness in evaluation.

This statement, prepared by a student-faculty committee, seeks to clarify the commitment each of us makes in becoming part of the Eastman community and to outline procedures to be followed should a breach of academic integrity occur. To maintain our traditions of excellence and common purpose, it is essential that those who uphold our standards of academic integrity not suffer from any action of those who do not, and that it be generally recognized that there will be sanctions against violators. General standards of academic integrity apply to all members of the community, although student and faculty responsibilities cannot be absolutely equivalent. (It must be emphasized that the lists of responsibilities and possible violations in this statement are not exhaustive.)

Above all, academic integrity involves fair evaluation of student performance and equal access to the resources necessary for learning. Thus, any action which gives a student an unfair advantage in learning, or which interferes with the objective evaluation of the student's work, is a violation of academic integrity. Specific responsibilities are outlined in Sections 3.02 and 3.03 below. But, ultimately, the commitment to academic integrity at Eastman is simply a matter of mutual trust and respect—among students, above all, but also between students and faculty. Thus, all members of the community are committed to conducting themselves in a professional manner by, for example, keeping appointments, being on time, and avoiding monopolizing the resources necessary for learning and teaching.

### 03.02 STUDENT RESPONSIBILITIES

In all that follows, it is assumed that graduate students, as a result of their previous post-secondary education, have developed a higher awareness of and sensitivity to accepted standards of academic integrity than have freshmen, for example. Therefore, the faculty's expectations in this area are very high for graduate students and the penalties for infractions significantly more severe than for undergraduates.

A. The student may claim credit only for work that is genuinely his or her own. In conveying the impression that the student himself or herself is the source of ideas actually taken from others, whether by intention or carelessness, the student is guilty of plagiarism. Plagiarism obviously includes wholesale copying from another student's paper, but it also includes a [omit very] close paraphrase of some part of another person's work, whether published or unpublished, without citing the source in a footnote. The student is equally responsible for proper citation when translating the words and ideas of others from sources in foreign languages. Electronic sources consulted online must also be properly acknowledged, including the author of the information, where given, and the appropriate website used. In all cases, the student is responsible for providing proper acknowledgment of the sources he or she has used, with appropriate footnotes

**02.27.02 Graduate Probation:** A student who accumulates grades of "C" in 6 credit hours (master's) or 3 credit hours (doctoral) will be considered to have an unsatisfactory record, will be placed on probation, and may be dismissed from the degree program. A student on probation may not hold a graduate award. For extenuating circumstances, students may appeal to the associate dean of graduate studies. Students who do not demonstrate adequate progress in their primary applied-music study, as demonstrated by either a "C" in applied studio lessons or by a failed jury, may be placed on probation at the discretion of the associate dean of graduate studies in consultation with the department chair.

and quotation marks, where needed. In research papers, especially, an instructor may require a particular format for footnotes, bibliographies, discographies, and online sources. In such cases, the student is expected to use the prescribed form of citation.

B. The student is expected to take examinations in accordance with standard procedures, subject to any specific variation by the instructor. It would thus be a violation of academic integrity for the student:

1. To obtain a copy of all or part of an examination before the instructor has intended.
2. To use unauthorized notes, books or other materials during an examination.
3. To copy from another student or seek the aid of another student during the examination.

C. The student may not give another student unauthorized aid on any piece of work to be submitted for evaluation and credit. This would include, as extreme examples, taking an examination for another student, or giving another student a paper to be submitted as his or her own. It would also include unauthorized collaboration in preparing routine assignments outside class. If the student is at all uncertain about what is legitimate in a given case, s/he should consult the instructor.

D. The student may not attempt to influence the evaluation process through considerations other than merit.

E. The student is responsible for actively supporting Eastman principles of academic integrity. This means, for example, that the student would be expected to cooperate in an investigation of a possible breach of academic integrity by another student.

F. The student will take no action which jeopardizes the learning opportunities of his or her fellow students. Such action would include, for example, behaving in a disruptive way in the classroom, or monopolizing educational resources intended for the use of others.

### 03.03 FACULTY RESPONSIBILITIES

(It should be noted that grading per se is not at issue here. There obviously may be differences of opinion over grades even if they are determined in an objective and professional manner.)

A. Ordinary standards of professional conduct for faculty entail fairness in dealing with students. The instructor will take no action which favors one student over another or gives one or more students advantages not available to others in his or her class. The instructor will judge student performance objectively, without attention to extraneous matters such as personality, age, race, creed, ethnic background, sexual

identity, or political conviction. In general the instructor will do nothing which deprives his or her students of learning opportunities normally available to others throughout the School, and will avoid exploiting in any way the inherent inequality of the student-faculty relationship.

B. The instructor will take care to evaluate current abilities when hearing students at jury examinations and when placing them in the School's large and small ensembles.

C. The instructor is expected to tell his or her students, during the first or second class meeting, the number and character of the major assignments and examinations in the course and the approximate weights of each in determining the course grade. The instructor should also specify his or her policies regarding such matters as incompletes, attendance, and late work, indicating any penalties that might be involved.

D. The instructor is expected to discuss the application of Eastman standards of academic integrity to his or her particular course, indicating what resources may be used, and specifying how much student discussion or collaboration is permissible in preparing assignments outside class.

E. The instructor is expected to take all reasonable measures to remove the possibility of cheating from the examination situation. Before administering an examination, the instructor should consider the problems of dealing with an instance of cheating, since an actual case may require an immediate response. Above all, the instructor must decide under what conditions s/he would immediately confront a student suspected of cheating and stop his or her examination. With certain kinds of cheating, it may prove impossible to make a case against the student unless such immediate action is taken.

F. The instructor is expected to confront students suspected of violations and to take the appropriate steps for dealing with such cases, as specified in Section 3.04 below. Although it can obviously be inconvenient and unpleasant to initiate such action, to do so is essential for fairness to other students (including those violators who are penalized) and for overall integrity of the academic process at Eastman. In cases in which the student wishes to contest either the instructor's accusation or the proposed penalty, the instructor is expected to follow the procedures outlined in Section 3.04 below.

### 03.04 PROCEDURES FOR DEALING WITH SUSPECTED VIOLATIONS BY STUDENTS

In these procedures there are several distinct stages or levels, centering on the roles of the instructor, the department chair, the Committee on Academic Integrity, the Director of the School, and the Provost of the University. How far a given case proceeds depends on (a) the seriousness of the alleged violation; (b) whether the accused student has previously been guilty of a violation at the University of Rochester; (c) whether or not the student wishes to contest the charge; and (d) whether or not the student wishes to contest the penalty proposed by the instructor.

#### 03.04.01 General Guidelines.

1. A student who disputes the charge against him or her will be presumed innocent until s/he is found guilty by the Committee on Academic Integrity, to be described below.

2. The student has the right of appeal through the channels specified below. It should be noted that even if the student admits guilt, s/he may contest the penalty proposed by the instructor.

3. The proceedings are to be prompt at all stages.

4. All aspects of the proceedings are to remain confidential. However, in order to insure consistency and to identify repeaters, records must be prepared and made available to the appropriate persons. More specific guidelines concerning the preparation and retention of records are contained in Section 03.04.08, H below.

#### 03.04.02 Uncontested Cases: The Instructor's Level.

It is appropriate for some relatively minor cases involving undergraduates in their first year at Eastman to be settled by the instructor and the student alone, with no formal record keeping or reporting. If both parties agree that the violation was solely the result of ignorance or inadvertence, then the case may be treated as an occasion for learning rather than punishment. If, for example, the student were guilty of close paraphrasing without footnoting, the instructor could simply explain what the student had done wrong and ask him or her to rewrite all or part of the paper. If the case is handled on this level, there should be no lowering of the student's grade, even on the work in question.

#### 03.04.03 Uncontested Cases: The Department Chair's Level.

If the instructor feels the violation is sufficiently serious to warrant a reduction in grade for the work in question, or a more severe penalty, s/he must first discuss the case informally with his or her department chair—even if the student does not wish to contest either the accusation or the penalty. (If the instructor should happen to be a department chair, then s/he should consult with the Dean of Academic Affairs.) At least once a semester, the Dean of Academic Affairs will brief the department chairs collectively about the disposition of recent cases involving violations of academic integrity throughout the School. (See also Section 03.04.08.3 below.) The department chair will thus be able to advise the instructor regarding the appropriate level of penalty for the type of case in question. The mandatory consultation between the instructor and the chair is necessary to maximize consistency and fairness throughout the School—and particularly to minimize the chance of an unreasonably light penalty, which the student would have no incentive to contest. However, the department chair's function is purely advisory; the instructor has the ultimate responsibility for setting the penalty.

Before a penalty is agreed upon, the department chair is responsible for contacting the Dean of Academic Affairs to determine whether the student has been guilty of a previous violation of academic integrity at the University of Rochester. If s/he has been, then the current case must be handled by the Committee on Academic Integrity, according to the procedures outlined in Section 03.04.05 below.

If the penalty agreed upon is to involve course failure, probation, suspension from the School, or expulsion from the School, then the case must be reviewed by the Committee on Academic Integrity, according to the procedures outlined in Section 03.04.05 below.

After the instructor and the student have agreed upon a penalty, the department chair is responsible for preparing, in two copies, a report on the case and its disposition, including copies of the relevant pieces of evidence as appendices. One copy is sent to the Dean of Academic Affairs; the other is sent to the Dean of Students. The department chair is *not* encouraged to retain a copy for his or her own files.

#### 03.04.04 Contested Cases: the Department Chair's Level (Informal Resolution).

If the student wishes to contest either the charge against him or her or the penalty proposed by the instructor, s/he may approach the chair of the department in which the course was taught or ask that the case proceed directly to the Committee on Academic Integrity, through the procedures described in Section 03.04.05 below. If the student approaches the chair, then the chair will seek to determine whether informal resolution of the case is possible. If the disagreement between the instructor and the student is overcome, then the case is either dropped or handled as outlined in either of the two sections (03.04.02 and 03.04.03) on uncontested cases above. If the department chair determines that informal resolution is not possible, then the case must be handled by the Committee on Academic Integrity, according to the procedures outlined in Section 03.04.05 below. It must be emphasized that the department chair's level is optional in contested cases. The accused student is in no way obligated to approach the department chair; s/he may well prefer to proceed directly to the Committee on Academic Integrity.

**03.04.05 The Committee on Academic Integrity: Formal Resolution of Contested Cases: Formal Review of Certain Uncontested Cases**

1. The Committee on Academic Integrity deals with all cases in which the student, after consultation with the instructor and, in some cases, the department chair, wishes to contest either the charge against him or her or the penalty proposed by the instructor. The Committee also deals with two types of uncontested cases:

- a. Those involving students who have been guilty of a previous violation of academic integrity;
- b. Those in which the penalty agreed upon is to be course failure, probation, suspension from school, or expulsion from the School.

2. The Committee on Academic Integrity is a standing committee of the School, consisting of three faculty members and three students.

a. Three faculty members are elected by the faculty of the School to two-year terms on the Committee. The Director will designate one of these as the Committee's Chair. Normally, the Chair will be a member serving in his or her second year on the Committee. The Chair will be a full voting member of the Committee.

Department chairs will not be eligible for membership on the Committee. The faculty of the School will also elect one alternate to a two-year term.

b. Six student members and two student alternates are appointed by the Director, who actively encourages nominations from all interested parties, including the Student Association and the Graduate Student Association.

Three of the student members and one of the alternates are undergraduate students; three of the student members and one of the alternates are graduate students. In cases involving an undergraduate student, the three undergraduate student committee members will serve. In cases involving a graduate student, the three graduate student Committee members will serve. The student members are appointed to one-year terms, but they may be reappointed.

c. If a Committee member is a party in a case, s/he is replaced by the corresponding alternate until that case has been dealt with. There is no specific provision for the permanent removal of a student member found guilty of a

violation. Cases vary considerably, although clearly, in some instances, it might compromise the integrity of the Committee to have a convicted student continue to serve as a member.

d. The names of the Chair and the other members of the Committee will be publicized.

3. In dealing with contested cases the Committee both establishes the facts (determines guilt or innocence) and sets penalties. A two-thirds vote is sufficient to convict. In dealing with uncontested cases, the Committee reviews both the facts and the penalty agreed upon by the instructor and the student. The Committee has the power to reduce the penalty to be imposed.

4. Normally, the department chair will initiate proceedings by notifying the Committee Chair by letter that a case requiring Committee action has arisen. However, the student may approach the Committee directly by contacting its Chair.

5. After s/he has been contacted about the case, the Committee Chair notifies the student in writing of the charge, of his or her rights in the case, and of the procedure to be followed, including the time and place of a formal hearing. The student is required to respond to the charge in writing and to forward any relevant documents to the Committee before the hearing is held. This hearing is not to be understood as a legal proceeding. Neither party may have legal counsel present, but the student may have an adviser present. Both parties will be present at the hearing. Each has the right to call additional witnesses and to gather additional evidence from appropriate sources. The Committee also has the right to decide that it has no need to hear additional witnesses offered by either of the parties in the case. Once it is ready to determine guilt or innocence and to establish a penalty, the Committee will dismiss the parties to the case and come to a decision as expeditiously as possible.

6. Before the Committee sets a penalty, the Chair will contact the Dean of Academic Affairs to determine whether the student has been guilty of a previous violation.

7. The Committee calls on the student to appear personally before it to hear its decision. The Chair of the Committee also communicates the decision to the student by letter, which, if the student has been found guilty, explains to the student how to pursue the right of appeal specified in Section 03.04.06 below.

8. The Committee's formal hearings will be tape-recorded, with the resulting tapes to be retained with the evidence of the case, as indicated in Section 03.04.08 below.

**03.04.06 The Administrative Level: Procedures for Appeal and Review.**

1. A student dissatisfied with the Committee decision may appeal by letter to the Director of the School. The Director may reduce the penalty, or may ask the Committee to review its determination of guilt. The Director may not increase the penalty or unilaterally reverse a finding of guilty by the Committee.

2. The Director will automatically review any case in which the penalty is to be suspension or expulsion from the School. Such penalty can take effect only if specifically ratified by the Director.

3. A student dissatisfied with the disposition of his or her case at the Director's level may appeal to the Provost of the University.

### 03.04.07 Guidelines for Setting Penalties

The following are examples of penalties that would be appropriate for certain cases of offenses by undergraduates. It is assumed that cases involving graduate students will fall into the "Maximum cases" category in terms of penalties levied. In no sense is this an exhaustive list of possible infractions.

1. Minimal cases are relatively minor offenses stemming from genuine ignorance, confusion or inadvertence. The student may simply be asked to redo the work in question with no drop in grade.

2. Intermediate cases cover a spectrum from deliberate plagiarism to cheating on an examination. Possible penalties include a lower grade for the work in question, an "E" for the work in question, or failure in the course.

3. Maximum cases include, for example, substantial plagiarism (with most or all of the paper by someone else), stealing or providing an advance copy of an examination, cheating on a final examination, and a second serious offense. Possible penalties are course failure, temporary suspension from the School, and permanent expulsion from the School.

### 03.04.08 Record Keeping

1. Record keeping is the responsibility of the department chair in cases decided on the department chair's level; it is the responsibility of the Chair of the Committee on Academic Integrity in cases decided by the Committee.

2. If the student is found guilty, a full written report of the case and its disposition is to be prepared. The report should include a copy of all available evidence as an appendix. As was indicated in Section 3.04.05.8 above, formal proceedings before the Committee on Academic Integrity are to be tape-recorded, with the resulting tapes to be retained with the final report.

3. The original copy of the report, including any tape recordings, is to be sent to the Dean of Academic Affairs. The Dean of Academic Affairs will use such reports in preparing a summary of the disposition of recent cases in the School for the information of the department chairs. S/he will not divulge the names of the students involved.

4. A copy of the report, though not including any tape recordings, will be sent to the Dean of Students for use in counseling the student in question.

5. These records will be retained for five years, after which they will be destroyed.

6. Those records do not become part of the student's regular academic file. There is no indication on the student's transcript that s/he has been found guilty of a violation of academic integrity.

7. The department chair and the Committee on Academic Integrity are *not* encouraged to retain copies of these reports after the case has been decided.

8. If the student is found innocent, no records are to be retained. However, a summary of the case and its disposition, deleting the student's name, is to be sent to the Dean of Academic Affairs for his or her use in summarizing the disposition of recent cases for the department chairs.

### 03.05 PROCEDURES OPEN TO STUDENTS FOR DEALING WITH SUSPECTED VIOLATIONS BY FACULTY

Eastman standards of academic integrity apply to all members of the community, and the student should not hesitate to seek recourse through the procedures specified below if s/he feels that an instructor has violated any of the standards outlined in Section 3.03 above. If the student makes a complaint in writing, s/he is entitled to a written response. It should be noted that the student has only limited recourse if there is a disagreement over a grade, since the professional judgment of the instructor must be final. However, the student does have the right, without risk of prejudice or penalty, to ask the instructor to review the grade on a particular piece of work.

A. Normally, the student should first discuss the matter with the instructor in question.

B. If the problem cannot be resolved informally between the student and the instructor, the student should then approach the chair of the department in which the instructor is teaching. If the problem involves the Freshman/Sophomore/Junior Theory program or the Piano Class program it is appropriate to see the coordinator first. (If the problem involves an instructor who is also a department chair, the student should approach the Dean of Academic Affairs.) The chair may be approached either informally or formally (in writing). If the complaint is made in writing, the chair will respond in writing, discussing his or her inquiry into the facts of the matter and outlining whatever corrective measures have been taken. A copy of this written response to the student will be sent to the instructor.

C. If the student remains dissatisfied, s/he may take the case to the Dean of Academic Affairs. Here again, this may be done informally or formally, and, again, the student is entitled to a written response if s/he has raised the question in writing. Copies of any written response will be sent to the department chair and the instructor.

D. The student may continue his or her appeal to the Director of the School and to the Provost of the University.

E. The instructor has a comparable right of appeal if s/he is dissatisfied with the decision reached as a result of the student's appeal.

#### 04.00 Undergraduate Academic Policy

The Bachelor of Music degree may be pursued with a major in applied music (performance), composition, music education, jazz and contemporary media, or music theory.

##### 04.01 Advanced Standing in Humanities

While advanced standing may be given, no academic credit will be given for Advance Placement work taken in high school. A freshman may be exempted, upon request, from Humanities 102, if both of the following conditions are met:

1. A score of 3 or above is earned on one of the Advanced Placement English exams: either "Language and Composition" or "Literature and Composition" and
2. A score of 3 or above is earned on one of the following exams: English Language and Composition, English Literature and Composition, Art History, United States History, European History.

Students will not be exempted from Humanities 101 by virtue of Advanced Placement exams. While no credit will be given for the waived course, the student may choose to take in place of Humanities 102 any upper-level course offered by Eastman's Humanities Department or the College on the River Campus.

##### 04.03 Undergraduate Transfer Credit

The Eastman School reserves the right to validate, by examination, credit presented as requisite to a course for which a student wishes to register and which is required in his or her curriculum.

##### 04.03.01. Incoming Transfer Students

Students who transfer to the Eastman School of Music from another college or university to earn a Bachelor of Music degree **are required to be registered full-time at Eastman for at least four semesters** that, normally, should be taken consecutively. Also, see: [Jury Examinations](#). Undergraduate students transferring from accredited institutions may without examination have credit validated as:

- a. Humanities and sciences courses in which a grade of "B-" or above was received.
- b. Music history courses in which a grade of "B-" or better was received.
  1. All entering transfer students will be required to take EIC 101 Eastman Colloquium for 1 credit during the fall semester.
  2. A Transfer student who can present documentation that he/she has taken a similar course at another school will have the option of taking EIC 101.
  3. A student transferring into Eastman at a junior standing is exempt from taking EIC 101.
- c. Unspecified elective courses in which a grade of "C" or better was received.
- d. Transfer credit is not awarded for applied music study. Normally, applied music credit is waived up to the student's class year placement. For example, a transfer student who enters as a sophomore, would have 8 lesson credits waived (4 credits x 2 semesters). This same principle applies to ensemble credit

though there are cases where previous ensemble study may be accepted as transfer credit.

##### 04.03.02. Current Students

Undergraduate students who have matriculated into a Bachelor of Music degree program are allowed to take two humanities/sciences courses (6 credits with a grade of B- or better) at another institution and transfer the credit to their Eastman School of Music degree program. Permission to take courses outside the University of Rochester should be obtained in advance of taking the courses from the chair of the Humanities Department. The permission form is available in the Office of the Registrar. Collegiate level courses taken during high school may count as humanities transfer credit. Students may be asked to provide proof from the school district that the courses were not required for the high school degree.

##### 04.04 Set-Aside Credit for Graduate Study

Masters' degree students may request that up to six credits of 200-400 level coursework taken at the Eastman School during the junior or senior years of their bachelor of music degree program be "set aside" or applied to their stated masters' degree requirements. In order to be applied to the masters' degree, the course or courses, must have been taken above and beyond bachelor of music degree requirements as determined by the registrar. The same course cannot fulfill a requirement in both degree programs. Approved set-aside courses remain in the undergraduate degree program on the student's record, factor into the undergraduate grade point average, and reduce the number of credits required at the masters level. An "official" comment will be made on the student's academic transcript to indicate that the set-aside credit taken during the undergraduate period applies to the masters' degree. For example; an extra three-credit MHS 281 course taken during the senior year of the bachelor of music degree, and applied to the master of music degree as an elective, would reduce the master of music credit requirements from 30 to 27 credits. This policy does not apply to courses taken at other schools.

##### 04.05 Grades, Points, and Credit

Semester hours of credit are assigned to courses in accordance with the recommendations of the National Association of Schools of Music and the American Association of Collegiate Registrars and Admissions Officers. In general, in classroom subjects, one semester hour of credit is assigned for each class hour per week, per semester. In subjects requiring less outside preparation, two to four one-hour periods per week may be required for each hour of credit. Credit for applied music is based upon the relationship of the applied subject to the student's major course of study.

For any given courses successfully passed, the student receives the number of semester credit hours assigned to the course. For the purposes of determining the student's grade-point average, point-values are assigned to each grade. This information appears on the back side of the official academic transcript.

##### 04.06 Repeating Failed Courses

A course in which a student earns an "E" (failure) may be repeated. A higher grade earned as the result of repeating a failed course also will be entered on the student's record, and both grades will be used in calculating his or her grade-point average.

A student receiving a failing grade at the end of the first semester in a course which normally extends through the entire year may continue in the course only if the instructor deems it advisable. If a satisfactory level of achievement is reached by the end of the second semester, a grade and credit for the entire year may be received. In other cases a failing grade will adversely affect the student's standing; when a failure occurs in a required course, the course must be repeated.

#### 04.07 Undergraduate Residency

It is expected that Bachelor of Music degree students, including double-major students, will complete their degrees through eight semesters of full-time study during the regular academic year. Double degree students (students who are also enrolled in a B.A. or B.S. program in the College) are allowed up to ten full-time semesters. A semester of full-time enrollment comprises courses carrying 12 or more credits, in total. Students who require additional semesters to complete their degrees, do so with the understanding that the added enrollment(s) may be part time, that neither major applied-music study nor participation in the School's large ensembles will be available during the added semester(s), and that financial aid from the School will normally not be available to support these added semesters. Neither major applied-music study nor large-ensemble participation is available during the extra semesters of enrollment for students admitted to the University's "Take Five" Scholars Program, nor for students in the 9th semester - FORTE program. See: [Jury Examinations](#). See: [Transfer Credit](#).

#### 04.09 Provisional Student Policy for Undergraduates

Students who enter with academic of musical provisions must not be on academic probation following the review of their second semester of study. Otherwise they will be dismissed.

#### 04.12 Double Degrees

Students accepted into the Double Degree (DD) Program study in the Eastman School of Music and in The College (Arts and Sciences or the School of Engineering and Applied Sciences) leading to the Bachelor of Music and the Bachelor of Arts or the Bachelor of Science degrees.

##### 04.12.01 General DD Guidelines

Students accepted both by The College and the Eastman School of Music pursue a degree in each division. Double degree programs must be carefully planned. The largely pre-professional study at the Eastman School consists of organized sequences of courses and requirements designed to prepare students for professional careers in music. Study in The College combines broadly conceived preparation in the liberal arts along with focused study in the major, which may itself be more or less intensive with many or fewer specific requirements.

##### 04.12.02 Admission to the DD Program

Interested students apply for admission to each division separately. Acceptance by both divisions qualifies students to be members of the formal double degree program.

##### 04.12.03 The DD "Primary College"

Each student in the program is assigned either to The College or to the Eastman School for administrative purposes. Since both schools have a Bursar's Office and a Financial Aid Office, for example, it is important that students in the double degree program be billed correctly. The sole determining factor leading to the establishment of the primary college is the financial benefit of the student; this decision is made in each case by the two Financial Aid Offices. Except for billing, financial aid, and in some circumstances housing, there should be no differences in the way students are treated. It is possible, however, for students to petition for a change in primary college.

##### 04.12.04 DD Orientation

Students in the double degree program normally take only one of two courses on the River Campus during the freshman year. As a consequence, students are invited, but not required, to attend the Orientation Program for students in The College. It is essential that students attend the Eastman School's Orientation program, however, which is held just prior to the start of the semester. Required

placement tests in music theory and keyboard skills are given, and students will be ready to register for fall classes at the end of the session. A meeting for new students in the double degree program is held during Eastman orientation. Questions about placement into River Campus courses and other matters can be addressed at this session.

##### 04.12.05 DD Housing

Students usually live on the campus of their primary college.

##### 04.12.06 DD Transportation

Free shuttle buses run frequently throughout the day between the Eastman School and the River Campus. Classes on the two campuses are on different schedules. Thus, it is usually possible to leave a class on one campus, get on the shuttle bus for the 20-minute ride, and arrive on the other campus in time for the next class.

##### 04.12.07 DD Requirements for Graduation

Students accepted into the double degree program need to complete all of the specified degree requirements for each degree. While usual four-year single degree requires a minimum of 128 credit hours, the double degree will certainly require earning additional credit. Early consultation with advisers in each division is important in order to plan the most efficient completion of the program.

##### 04.12.08 Special Academic Arrangements for Double Degree Students

- Double degree students can meet the College's primary writing requirement by completing the required HUM 101 at the Eastman School
- Eastman's HUM 102 requirement is waived for students who complete both degrees.
- Special divisional clusters in the Humanities and in the Social Sciences have been authorized for double degree students. Students who major in a Natural Science discipline may take advantage of both these special clusters. Other students, in addition to completing a major and one of these special clusters, need also to complete a cluster in the Natural Sciences.

##### 04.12.09 Progression toward Graduation

- Double degree students are expected to meet with their official advisers at least once each semester. Preparation of long-term plans of study showing the completion of both degrees updated each semester to reflect changing circumstances, are useful aids in advising discussions.
- As long as students continue to make what both divisions consider to be satisfactory progress toward both degrees, and assuming that all other factors remain the same, the institutional financial aid for which students qualify will be awarded in a fifth year of study.
- The normal course load for a double degree student varies from 16 to 24 credits. Students may register for 20 or more credit hours in any semester as long as they maintain B or better grade point averages. There is no extra charge for credits above 16 each semester taken for program enrichment.
- Normally, students will take most of their courses at the Eastman School of Music during their first two years. However, in order to maintain enrollment in the double degree program and to make progress toward the degree in the College, students are strongly recommended to complete at least 8 credit hours on the River Campus by the end of the first year and to have completed 24 credits hours by the end of the second year.
- By the end of the fifth semester, double degree students will be expected to have earned 32 credit hours and to have been officially accepted into a major in the College. Students may be dropped

from the College degree program if these criteria have not been met.

- Five years of private instruction are available to double degree students: four years with the primary instructor and one year with that teacher's teaching assistant. A student decides in consultation with his/her primary teacher which two semesters would be best allocated to the teaching assistant.

#### 04.13 Double Majors

Students who wish to complete an undergraduate degree in more than one major field (e.g., applied music and theory) must meet all requirements for each major and should expect to augment significantly the minimum number of courses for the single major program. Approval of a student's double-major program is given by the dean of academic affairs only on the recommendation of the chairs of the major departments.

#### 04.14 Minors

Eastman students may establish a minor through and with the approval of the College's Center for Academic Support. Occasionally, a minor in a second music area may be approved after consultation with the appropriate department chair and with approval from the Dean of Academic Affairs.

#### 04.16 The FORTE Program (for students with double majors)

The FORTE program is a ninth semester of tuition-free enrollment for selected music education majors at the Eastman School of Music. This semester is devoted exclusively to completion of the student teaching experience. The FORTE program is available to students enrolled in music education programs (MEI, MEV, MEG) who are also enrolled in a second major; e.g., performance, composition, theory, or jazz studies, or in a second degree program (B.S., B.A.) at the University. Students must be in good standing in both programs in order to apply, and must be recommended by their music education advisor as well as their studio teacher. Students must apply for the FORTE program by the beginning of the junior year (fifth semester) so that scheduling of courses in the junior and senior year can be adjusted to reflect the ninth semester for student teaching. All requirements for the non-music education major must be completed in eight semesters. Applied study is not available to a student as a part of this tuition-free semester. To begin the application process, students should consult with their academic advisor in the Music Education Department.

#### 04.17 Three plus Two Program in Music Education

Students in the College Bachelor of Arts degree program who wish to be certified to teach music in New York State can apply for the 3+2 Program in Music Education, a sequence of study jointly offered through the College and the Eastman School. This program combines the requirements for the B.A. in music, teacher certification, and the M.A. in music education within a period of five years. Students begin their program of study with the B.A. in the College, and apply for admission to the master's program in music education at the Eastman School in the spring of their junior year of study. Students should consult with the chair of the College Music Program as soon as possible if they are interested in this option.

#### 04.18 Teacher Certification

See: [06.09 Teacher Certification](#)

#### 04.19 Dean's List (Bachelor of Music Degree)

After the conclusion of the Fall and Spring semesters, a list is issued of those students whose academic achievement warrants notation on the Dean's List. The Eastman School of Music Dean's List will include full-time undergraduate students who meet both of the following requirements:

- An overall semester GPA of 3.9 or above
- Completion 16 or more credit hours, at least 12 of which have normal letter grades (A through E), with no "I" or "N" grades. During the senior years completion of at least 12 credits is required.


Notation of Dean's List standing is made on the grade report and on the official record (transcript).


#### 04.20 Graduation/Commencement

To be eligible for graduation, students must complete the prescribed degree program with a minimum grade-point average of 2.0, must satisfy the major department and applied music jury, must be recommended by the faculty for the degree, and must have completed the equivalent of at least eight full-time semesters of college study. Students are encouraged to participate in May commencement ceremonies for their class-year. Students are assigned or reassigned to a particular class-year if they are likely, expected, or eligible to complete their degree in May, August, or December of that calendar year. For example, the May '04 commencement ceremonies will include undergraduate students who will complete their degrees in May, August, or December of 2004. Undergraduate students who will complete their eighth semester of study in May, but who must perform a recital, complete coursework during summer or fall, or who will participate in the F.O.R.T.E. program through the Music Education Department during fall will be considered "on-completion" and should plan on participating in the preceding May commencement activities that calendar year. These students may not choose to participate in commencement ceremonies for the following class-year. Students, who begin their Eastman studies in a January session and who will complete their eighth semester of study in December of their class-year, should plan on participating in the preceding May commencement. A student who will complete all degree requirements in December may participate in the following May commencement ceremonies only if they request in writing that the registrar change their official class-year. If the student is not taking classes during the spring semester prior to commencement, he or she must register for a leave of absence and will be considered to be on "degree-pending" status. Degree-pending status applies to any student who has completed all degree requirements and who is essentially inactive and "waiting" to graduate. The University permits students accepted to the "Take Five" Scholars Program to participate in commencement ceremonies at the end of either their fourth or fifth year of study. Participation in the Commencement Ceremony and listing in the Commencement Ceremony program does not constitute graduation or conferral of degree.

#### 04.21 Honors

Honors Candidates for the Bachelor of Music degree with distinction will be limited to the top 33 percent (and ties) of the graduating class to be allocated as follows: top 3 percent (and ties), with highest distinction; next 10 percent (and ties), with high distinction; and next 20 percent (and ties), with distinction. Honors are computed at the end of the fall semester of the year in which the student is graduating. To be considered a candidate for such honors, a student must have completed at least 60 semester hours in residence, and must show no "incompletes" on his or her record.

applied music other majors	05.02.01 Voice	05.02.02 Organ	05.02.03 Piano	05.02.04 Guitar	05.02.05 Harp	05.02.06 Bass	05.02.07 Violin, Viola, Cello	05.02.08 Winds, Brass, Percussion
Advising Worksheets 	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>	<u>sem. order</u> <u>sub. order</u>
Core requirements for all Bachelor of Music Degree Candidates 68 credits	<ul style="list-style-type: none"> <li>Applied Music Lessons: Eight semesters at 4 credits each semester (32 credits)<sup>1,2</sup></li> <li>Theory &amp; Aural Skills Core: Five semesters <u>TH 101/102</u>, <u>TH 201/202</u>, <u>TH 205</u>, <u>TH 161/162</u>, <u>TH 261/262</u>, <u>TH 265</u> (20 credits)<sup>2</sup></li> <li>Humanities Core: Two semesters <u>HUM 101/102</u> (6 credits)<sup>4a</sup></li> <li>Music History: <u>MHS 121-123</u> (9 credits)</li> <li>Eastman Colloquium: One semester Freshman Colloquium - <u>EIC 101</u> (1 credit)</li> </ul>							
Large Ensemble	Six semesters <u>ENS 120</u> (12 credits)		Two Semesters <u>ENS 120A</u> (2 credits)		Eight semesters <u>ENS 100/200</u> (16 credits)			
Chamber Music	<u>CHB 232/233</u> (4 credits)		<u>CHB 281/282</u> (2 credits)	Six semesters <u>CHB 281/282</u> (6 credits) <sup>5</sup>	<u>CHB 281/282</u> (2 credits)		<u>CHB 181/182</u> , <u>CHB 281/282</u> (4 credits)	<u>CHB 181/182</u> , <u>CHB 281/282</u> <sup>7</sup> (4 credits)
Piano Class or Secondary Instrument	<u>Piano class 104</u> proficiency (8 credits)	<u>Secondary Piano or Harpsichord</u> (8 credits)		<u>Piano class 104</u> proficiency (8 credits) <sup>4</sup>				
Humanities/ Science <sup>2</sup>	<u>IT 101/102</u> <u>IT 115/116</u> <u>FR 101/102</u> <u>FR 115/116</u> <u>GER 101/102</u> <u>GER 115/116</u> <u>ENG 115</u>  31 credits	Minimum of 18 credits. Courses must be at least 3 credits each. Courses of 5 or more credits must have the permission of the Humanities Department Chair)						
Upper-level TH or MHS elective <sup>2</sup>	3 credits	<u>TH 251/252</u> (6 cr.) <u>TH 475/476</u> (6 cr.) 12 credits		3 credits				
Departmental Requirements	<u>OP 209-212</u> (10 credits) <u>PED 281/282</u> (2 credits) 12 credits	<u>PED 239</u> (1 credit) <u>KBD 201-204</u> (8 credits) <u>KBD 261</u> (2 credits) <u>CND 211/212</u> (4 credits) Improvisation Elective (2-4 credits) <sup>9</sup> 15-17 credits	<u>ACY 100</u> (6 credits) <u>KBD 111/112</u> (4 credits) <u>ACY 201/202</u> <sup>25</sup> (4 credits) <u>PED 251/252</u> (4 credits) <u>KBD 211</u> (3 credits) <u>KBD 212</u> (3 credits) <u>KBD 213</u> (3 credits) 27 credits	<u>GTC 201</u> (2 credits) <u>GTC 202</u> (2 credits) <u>GTC 210</u> (2 credits) <u>GTC 220</u> (2 credits) 8 credits	<u>STR 101/102</u> (2 credits) <u>PED 210/211</u> (2 credits) 4 credits		<u>ENS 251/252</u> or <u>MUE 285/286</u> 4 credits <sup>20</sup>	Practical and Creative Musicianship Elective 8 credits <sup>2</sup>

other majors	05.04.01/02 Jazz Studies & Contemp. Media 1 12	05.03.01 Music Education General	05.03.02 Music Education Vocal	05.03.03 Music Education Instrumental	05.05 Theory	05.06 Composition 10 11	05.01 Musical Arts
Advising Worksheets 	<i>perf.</i> sem/subj <i>writing:</i> sem/subj	<u>sem. order</u> <u>subj. order</u>	<u>sem. order</u> <u>subj. order</u>	<u>sem. order</u> <u>subj. order</u>	<u>sem. order</u> <u>subj. order</u>	<u>sem. order</u> <u>subj. order</u>	<u>sem. order</u> <u>subj. order</u>
Core requirements for all Bachelor of Music Degree Candidates  68 credits	<ul style="list-style-type: none"> <li>• <u>Applied Music Lessons:</u> Eight semesters at 4 credits each semester (32 credits)<sup>11,12</sup></li> <li>• <u>Theory &amp; Aural Skills Core:</u> Five semesters <u>TH 101/102</u>, <u>TH 201/202</u>, <u>TH 203</u> or <u>204</u>, <u>TH 161/162</u>, <u>TH 261/262</u>, <u>TH 263</u> (20 credits)<sup>2,12</sup></li> <li>• <u>Humanities Core:</u> Two semesters <u>HUM 101/102</u> (6 credits)<sup>14</sup></li> <li>• <u>Music History:</u> <u>MHS 121-123</u> (9 credits)</li> <li>• <u>Eastman Colloquium:</u> One semester Freshman Colloquium - <u>EIC 101</u> (1 credit)</li> </ul>						
Large Ensemble	Eight semesters: <u>JCM 200</u> (8 credits)	Seven semesters <u>ENS 120</u> (14 credits)		Seven semesters <u>ENS 100/200</u> (14 credits)	Eight semesters <u>ENS 100, 200, 120</u> or <u>120A</u> (8-16 credits)	Six semesters <u>ENS 100, 200, 120, 120A</u> or <u>JCM 100</u> or <u>200</u> (6-12 credits)	<i>Instrumental:</i> Seven semesters (14 credits) <sup>22</sup> <i>Voice:</i> Six sem. (12 credits) <sup>22</sup>
Chamber Music							Same as original major.
Piano Class or Secondary Instrument	<u>Piano class 104</u> proficiency (8 credits)  Pianists may substitute <u>ENS 120 A</u> or <u>CND 211/212</u>	Vocalists only: <u>Piano class 106</u> proficiency (12 credits)  Pianists only: Four semesters <u>secondary instrument</u> (8 credits)		<u>Piano class 104</u> proficiency (8 credits) <sup>15</sup>	<u>Piano class 106</u> proficiency by junior year (12 credits)	<u>Piano class 106</u> proficiency (12 credits)	Same as original major.
Humanities/ Science <sup>2</sup>	<u>Minimum of 18 credits</u> <sup>3</sup>	<u>PSY 111</u> and <u>PSY 112</u> plus 12 elective credits. (18 credit minimum) <sup>3</sup>			<u>2 elective courses. Courses must be 3 credits each.</u> <sup>3</sup> Plus <u>French</u> or <u>German:</u> <u>101/102</u> (8 credits), <u>111/112</u> (6 credits) 20 credits	<u>Minimum of 18 credits.</u> <sup>3</sup> Two courses must be <u>non-music History</u> courses.	<u>21 Hum/Sci credits.</u> <sup>3</sup> AND 3 music acad. elective credits, for a total of 24 credits. (Total includes approved concentration of 12 credits.)
Upper-level TH or MHS elective <sup>4</sup>	<u>JCM 241</u> (3 credits)	<u>MUE 271</u> (4 credits) <u>MUE 273</u> (1 credit) <u>MUE 276</u> (4 credits) 9 credits		<u>MUE 273</u> (1 credit) <u>MUE 277</u> (4 credits) <u>MUE 278</u> (4 credits) 9 credits			
Departmental Requirements	For all JCM majors: <u>JCM 203</u> (1 credit) <u>JCM 204</u> (1 credit) <u>JCM 205</u> (1 credit) <u>JCM 206</u> (1 credit) <u>JCM 218</u> (2 credits) <u>JCM 223</u> (2 credits) <u>JCM 224</u> (2 credits) <u>JCM 251-252</u> (16 credits) <u>JCM 291-292</u> (0 credits)  <u>Performance only:</u> <u>JCM 119</u> (1 credit) <u>JCM 230*</u> (4 credits) Electives (2 credits) 36 credits  <u>Writing only:</u> <u>JCM 225</u> (2 credits) <u>JCM 226</u> (2 credits) <u>JCM 281</u> (2 credits) <u>JCM 282</u> (2 credits)	<u>MUE 121</u> (1 credit) <u>MUE 125</u> (1 credit) <u>MUE 131</u> (2 credit) <u>MUE 143</u> (1 credit) <u>MUE 155</u> (1 credit) <u>MUE 200</u> (0 credit) <u>MUE 211</u> (2 credit) <u>MUE 212</u> (2 credit) <u>MUE 213</u> (2 credit) <u>MUE 214</u> (2 credit) <u>MUE 217</u> or <u>218</u> (2 credits) <u>MUE 261</u> (1 credit)  <u>MUE 141</u> (1 credit)** <u>MUE 142</u> (1 credit)** **Piano Only  17 credits-Voice 19 credits-Piano	<u>MUE 121</u> (1 credit) <sup>23</sup> <u>MUE 125</u> (1 credit) <sup>23</sup> <u>MUE 131</u> (2 credits) <sup>23</sup> <u>MUE 132</u> (2 credits) <sup>23</sup> <u>MUE 155</u> (1 credit) <sup>23</sup> <u>MUE 143</u> (1 credit) <u>MUE 200</u> (0 credit) <u>MUE 212</u> (2 credit) <u>MUE 213</u> (2 credit) <u>MUE 214</u> (2 credit) <u>MUE 215</u> (2 credit) <u>MUE 217</u> or <u>218</u> (2 credits)	<u>MUE 121</u> (1 credit) <u>MUE 122</u> (1 credit) <u>MUE 125</u> (1 credit) <u>MUE 126</u> (1 credit) <u>MUE 131</u> (2 credits) <u>MUE 132</u> (2 credits) <u>MUE 141</u> (1 credit) <u>MUE 155</u> (1 credit) <u>MUE 200</u> (0 credit) <u>MUE 211/212/213</u> (2 credits) <u>MUE 217</u> (2 credits) <u>MUE 218</u> (2 credits) <u>MUE 219</u> or <u>220</u> (2 credits) <u>MUE 272</u> (2 credits) <sup>24</sup>  20 credits	<u>TH 295</u> Senior Thesis (4 credits)  Four Theory electives at 3 credits each-refer to list (12 credits)  Elective List: <u>TH 212</u> <u>TH 241</u> <u>TH 251</u> <u>TH 252</u> <u>TH 401</u> <u>TH 423</u> <u>TH 475/476</u> <u>TH 480</u> <u>TH 481</u> <sup>14</sup> others by permission <sup>14</sup>  (16 credits)	<u>CMP 101-104</u> (12 credits) <u>CMP 201-204</u> (12 credits) <u>CMP 291-298</u> (4 credits) <u>CMP 251-252</u> (4 credits) CMP electives or <u>JCM 233-234</u> (4 credits) <u>TH 251-252</u> (6 credits)  42 credits	<u>Arts Leadership</u> courses (4 credits) Sr. Project: <u>EIC 251/252</u> (6 credits)

	38 credits *NR for drum set or guitar majors	<u>CND 223</u> (2 credit) <u>MUE 141</u> (1 credit) <sup>24**</sup> <u>MUE 142</u> (1 credit) <sup>24**</sup> 16 or 17 credits **Piano only					
		For all Music Education Majors: <u>CND 211</u> (2 credits), <u>CND 212</u> (2 credits) <u>CMP 244/250/251</u> (2 credits) <u>JCM 201</u> (2 credits) <u>MUE 110</u> (1 credit), <u>MUE 111</u> (1 credit), <u>MUE 216</u> (1 credit) 11 credits					

**Footnotes**

1. Students majoring in Applied Music or Jazz and Contemporary Media will present a full senior recital, which will include performance of at least one work written within the last forty years. In addition, all wind/brass/percussion students must include one unaccompanied composition and/or one chamber music composition.
2. Students who entered in fall 2002 or later should enroll in TH 205/265 for their 5th semester requirement. All students who entered before fall 2002 must take TH 203 or 204 and TH 263 as their 5th semester requirement.
3. See course description section of the Supplement to the Official Bulletin for courses which qualify as Humanities/Sciences electives. Courses must be at least 3 credits each. Courses of 5 or more credits must have permission of Humanities Dept. Chair.
4. Music History and Theory courses numbered 200 or higher, as well as various electives as approved by the Dean of Academic Affairs.
5. Guitar students may substitute up to four semesters of Collegium Musicum (ENS 207/208), Baroque Chamber Music (CHB 211) for Guitar Chamber Music (CHB 281/282).
6. Harpists may take Collegium Musicum (ENS 207/208) in place of piano class.
7. The chamber music requirement for wind/brass/percussion students may be fulfilled through registration in the following courses: Saxophone Ensemble (CHB 241), Baroque Chamber Music (CHB 277), Chamber Music (CHB 281/282), Trombone Choir (ENS 245), Percussion Ensemble (ENS 260), Jazz Ensemble (JCM 200).
8. The following electives may be chosen as "Creative and Practical Musicianship" elective credit: Arts Leadership Courses (if not used for an ALP Certificate); Chamber Music (beyond the required 4 semesters); Collegium Musicum (ENS 207/208); Composition for Non-Majors (CMP 221-224); Conducting (CND 211-214); Gamelan (ENS 215); Jazz Theory for Non-Jazz Majors (JCM 201-202); Basic Jazz Drumset (JCM 204); Functional Jazz Piano (JCM 205/206); Jazz Composition and Arranging (JCM 223/224); Entrepreneurship in Music (JCM 261); Secondary (130-level) Instrument Study; Small Ensembles (horn choir, tuba mirum, percussion ensemble, etc.); or TH 203 or TH 204 (cannot use one TH course to satisfy both the theory and Creative & Practical elective requirement).
9. Choice of KBD 205: Organ Improvisation, KBD 250 or 251: Jazz Improvisation for Keyboard Majors, or KBD 443: Continuo Realization.
10. The progress of each composition student is reviewed by the composition faculty at the end of the sophomore year. Recommendations for continuation in the major are made at that time.
11. During the senior year, each Composition student is expected to present a major chamber work on the annual senior forum.
12. Applied music during the freshman and sophomore years shall be with an assigned classical teacher. Although JCM majors will normally be assigned to secondary teachers or teaching assistants, they are eligible for study with the major teachers depending upon teacher availability and the demonstration of exceptional instrumental ability by the student. Applied music during the junior and senior years will be with an assigned JCM teacher. All JCM majors will prepare and perform instrumental juries for the assigned ESM departmental faculty during the freshman and sophomore years and also perform a jazz jury. During the junior and senior years, the instrumental juries will be prepared with the assigned JCM teacher and performed for the JCM faculty. Jazz and Contemporary Media students are encouraged to take courses in African-American studies or languages elected from Spanish, French, German, Italian, Portuguese, or Japanese. Languages are recommended for students who aspire to careers which include jazz education or professional jazz work abroad.
13. Students may elect a 2 credit non-jazz music elective in lieu of JCM 271.

14. Any 400-level course requires permission of the instructor. 500-level courses may only be taken with special permission from the department chair.
15. Students with a double major in Music Education-Instrumental and Jazz Studies may substitute JCM 205 & 206: Functional Jazz Piano for 2 semesters of piano class.
16. Double degree students may substitute CAS 105 for HUM 101, however HUM 101 is preferred.
17. Students accepted into the musical arts major may request a one-semester reduction in music lessons.
18. Students accepted into the musical arts major may substitute a theory elective in place of TH 203 or TH 204.
19. Students accepted into the musical arts major are not required to enroll in TH 263/264.
20. Students double majoring in Music Education-Instrumental, automatically fulfill this requirement by completing their music education courses.
21. MUE 272 is not required for strings.
22. MUA majors: The large ensemble requirement is based upon requirements for the student's major instrument. Once accepted into the MUA major, it remains the same except in cases where 8 semesters were required, the MUA major changes the requirement to 7 semesters.
23. Students are required to take 3 of the instrument methods courses for a total of 3 or 4 credits.
24. Satisfactory completion of two years of secondary voice. NOTE: MUE 141: Voice class I (1 cr.) & MUE 142: Voice Class II (1 cr.) are to be taken by MEV pianists who have had no high school vocal experience prior to enrolling in Secondary Voice.
25. Must be completed during junior year as a prerequisite to CHB 281/282 to be taken in senior year.

**05.01 Bachelor of Music Major in Musical Arts**

**05.01.01 General**

The Musical Arts major (MUA) is an honors curriculum that enables students to craft an individualized program of study, undertaken in consultation with a faculty committee, that leads to and culminates in a major senior project (defined below). These programs of study may be wide-ranging and possibly cross-disciplinary, and are generally not possible within the structured requirements of other majors at Eastman. This degree is intended for exceptional students who possess not only strong musical and intellectual abilities, but also the motivation and self-direction to succeed in the senior project.

Students who wish to pursue the MUA major will take Eastman's core curriculum (as well as departmental requirements of their applied music area) during the first two years. During the junior and senior year, students will follow the individual course of study approved by the MUA supervisory committee, within guidelines established by the School and outlined in the Academic Policy Handbook. Students continue with applied music or composition lessons, juries and recitals consistent with the requirements for all BM students, except that 7 rather than 8 total semesters of applied music and ensembles are required. The seven-semester requirement enables off-campus learning opportunities, such as internships or overseas study. Students must, however, be registered for lessons in the semester in which a jury or recital is presented; thus it is strongly recommended that any off-campus learning opportunity be planned for a fall rather than spring semester, so that jury requirements can be met. Any request

for a semester without applied lessons must be approved by the MUA supervisory committee.

While courses required of majors in performance departments cannot be required for MUA majors in the final two years, they may be recommended by the applied teacher and taken as elective credits with the approval of the MUA supervisory committee.

### 05.01.02 Application and Admission

Students must apply to enter the MUA. Applications will be accepted no later than December 1 of the sophomore year. Admission to the MUA major is provisional, pending a satisfactory sophomore jury grade (or sophomore review in composition) and end-of-year cumulative GPA.

Students who wish to be considered for this MUA major must meet the following criteria (exceptions will be made only with the permission of the Dean of Academic Affairs and MUA Supervisory Committee)

- cumulative GPA of 3.5 or better
- cumulative jury grade of B+ or better
- on track for completion of B.M.
- outstanding supporting documents (see below)
- application requirements:
- application form
- transcript
- sample of written work (at least one academic paper)
- three recommendations from diverse disciplines (one from applied teacher)
- personal statement
- individual interview with the MUA supervisory committee

The personal statement should be a substantial (two-to three-page) proposal that describes the student's motivation for entering the program, his/her goals and objectives for study, and a vision of how the BM MUA might affect the student's future.

### 05.01.03 Key Components of the MUA Curriculum

**Concentration (12 credits)**-The concentration is a well-defined course of study similar to a "minor field." It will consist of intellectually stimulating, potentially diverse, and wide-ranging courses that provide a foundation for students to position themselves uniquely in the field of music. Students may view the concentration in one of two ways: as a group of like courses drawn together by similar content, or as a group of dissimilar courses linked by an underlying thread. Normally courses in the concentration will provide the background necessary for students to undertake the senior project.

Once students are accepted in the MUA program (January of the sophomore year), they will design a MUA concentration and submit it to the supervisory committee for approval. Concentration proposals are due by March 15 of the sophomore year.

Concentration proposals include:

- at least four courses totaling twelve (12) or more credit hours
- a prose statement describing anticipated goals and how courses will achieve those goals
- ESM, River Campus, or transfer credits
- At least one ALP course may be part of the concentration

The concentration may be cross-disciplinary, made up of related music and humanities courses. The concentration does not add to the required credit total, but rather provides a focus to the courses chosen by the student.

**Senior Project (6 credits)**- The senior project is the final culmination of BM MUA study. As such, it must be a substantial and original contribution that integrates the experience and education of the student. It should blend performance and academic interests with professional preparation. Creative and enterprising projects are strongly preferred, and they may include one or more non-musical, cross-disciplinary components. The project may incorporate such diverse elements as outreach, internships, and even performance or video art. A final written document is required that provides a project overview, includes goals and methodologies, and summarizes and interprets the results.

Senior Projects will be:

- proposed by October 1 of the senior year with a formal written prospectus
- approved by the supervisory committee
- advised by one or two faculty advisors
- completed by April 1 of senior year
- presented orally on an annual colloquium
- awarded 6 credit hours over two semesters (3 + 3)

**Arts Leadership Courses (4 credits)**- These courses will normally be drawn from the Arts Leadership Curriculum. However, the Supervisory Committee with the approval of the Dean of Academic Affairs may substitute other courses that serve the individual needs of the MUA student's curriculum and address issues relevant to the Eastman Initiatives.

### 05.07 Humanities/Sciences Electives

These courses must, with rare exception, carry at least three credits each. (Courses offered by the Humanities Department for less than three credits, e.g., diction courses, cannot be counted toward the humanities/sciences elective requirement.) Courses in the following categories are eligible: anthropology and religion, art history, English, film studies, French, German, history, humanities, Italian, philosophy, psychology, and women's studies.

Most courses offered by the College that are listed as a natural science, social science, formal reasoning, humanities, or foreign language also satisfy the humanities/science elective requirement.

Humanities 102 may not be repeated for credit.

The following courses WILL NOT count as Humanities/Sciences electives: Studio Art (SA) or Dance (DAN) courses, or courses cross-listed with them; courses listed as, or cross-listed with, "CAS" courses; ENG: 101 (English as a Second Language), 102 (The English Language), 103 (Writing and Thinking), 104 (Fictions and Realities), 112 (Seminar in Writing), 113 (Reporting and Writing the News), 114 (Journalism Workshop), 115 (Editing Practicum), 123 (Public Speaking), 125 (Debate), 126 (Advanced Debate), 174 (Stage Design), 177 (Technical Theater), 178-9 (Acting Techniques I & II), 380 (Speech Techniques), 382 (Directing Practicum), 383-386 (Plays in Production); courses listed exclusively in the Engineering and Applied Sciences, Naval Sciences, Management Studies, Public Health, Public Policy Analysis programs.

Courses in the other schools of the University of Rochester-the Margaret Warner Graduate School of Education and Human Development, the William E. Simon Graduate School of Business Administration, the School of Medicine and Dentistry, and the School of Nursing-may not be taken for humanities and sciences credit.

### 06.00 Academic Policy- Graduate

#### 06.01 Residency

It is expected that all work for a graduate degree, including the thesis, will be done in residence. In rare cases, permission will be granted for credit to be transferred for courses taken at other institutions, as noted under Advanced Standing: transferred credits. Students may also request permission to register for thesis work in absentia, provided the basic research has been completed and

all residence requirements have been met and provided satisfactory arrangements can be made for close supervision of the work by the advisor. It should be understood, however, that such a procedure is decidedly exceptional, and the permission of the advisor must be obtained in advance. When a graduate program cannot be completed in one residence year, as in the case of doctoral programs and certain master's degree programs, it is strongly urged that the candidate arrange his or her residence plans so as to be in residence writing the thesis during the regular academic year. Thus, for example, when only a single complete academic year may be devoted to a graduate program, the required course work should be completed largely in summer sessions before the residence year.

#### **06.02 Continuous Registration** ([pdf form](#))

The Council on Graduate Studies of the University of Rochester has established the principle of continuous registration for graduate students. In effect, this means that, beginning with the first semester of study in a degree program, it is expected that a graduate student will be enrolled continuously (with the possible exception of summer sessions) until the degree is completed. A number of categories of registration have been established that apply when a student is not registered for actual course credit or for thesis or dissertation credit. These categories are used mainly to cover work on the thesis or dissertation when all required credits have been earned. They also cover leave of absence situations when a student is unable to be in residence or work actively on the thesis or dissertation. Current tuition fees are listed earlier in this supplement. See "Special Enrollment for Graduate Students" in the course descriptions for appropriate registration category.

#### **06.03 Summers Only Status**

Music Education graduate students admitted with "Summers-Only" status (program code: MES) may pursue their degree program in consecutive summer sessions, and are not required to register for courses or continuations (i.e.: ESM 985, 995, 999) during the Fall and Spring semesters. Traditional Music Education Graduate students (program code: MUE) must receive approval from the chair of the Music Education department to be considered Summers-Only.

#### **06.04 Summer Study**

Candidates for graduate degrees who plan to register for thesis credits during the summer session are requested to do so by May 15; otherwise, no assurance can be given that the time of an advisor will be available. Doctoral students who have completed all course and credit requirements and who will be working on their dissertation with an adviser during the summer session must register for ESM 999: Continuation of Graduate Thesis/Dissertation.

#### **06.05 Credit and Grading**

Semester hours of credit are assigned to courses in accordance with the recommendations of the National Association of Schools of Music and the American Association of Collegiate Registrars and Admissions Officers. In general, in classroom subjects, one semester hour of credit is assigned for each class hour per week, per semester. In subjects requiring less outside preparation, two to four one-hour periods per week may be required for each hour of credit. Credit for applied music study is based upon the relationship of that study to the student's major field.

Grades for graduate studies are reported on one of the following two systems: "A" excellent; "A-"; "B+"; "B" good; "B-"; "C" poor; "E" failure; or "P" pass; "F" failure

Courses to be graded on the "P/F" basis only are those titled "dissertation," "dissertation research," or recital "continuous registration" courses. A "P" will not affect the graduate academic standing but a grade of "F" may possibly affect academic standing. Minimum passing grades for a graduate course (or research carrying credit) are "C" or "P" except that "C" is considered a failure for a student on probation.

#### **06.07 Graduate Transfer Credit**

Up to six graduate credits transferred from another institution may be applied toward the thirty credits of the degree. Transfer credit will not be granted for applied music study or ensemble courses, as these courses must reflect the unique resources of the Eastman School. Transfer credit for required courses in Music History, Musicology, or Music Theory must be approved in writing by the chair(s) of the relevant department(s). Normally, permission to transfer credit from another school must be secured before the student registers for those course(s). In rare cases, transfer credit is granted retroactively, provided such credit has not been used toward another degree. Additional information concerning the transfer of credit is available from the Associate Dean of Graduate Studies.

A maximum of six semester hours of graduate credit taken not more than five years before matriculation at Eastman may be accepted for graduate degree requirements if the subjects taken form an integral part of the student's proposed program of study and if the student has earned a grade of B or better in the courses in question.

For doctoral students, the 6 credits must be for coursework beyond the 30-credit master's degree. Academic credit, such as music history or music theory, may be eligible for transfer. Normally, no transfer credit is given for applied music or ensemble taken at another institution. Students should take an official transcript and other supporting documentation, such as papers, projects, assignments, a syllabus, etc., for the courses in question to the appropriate department chair for approval. Requests coming from doctoral students will be forwarded to the associate dean of graduate studies who will forward them to the graduate professional committee (D.M.A.s) and to the graduate research committee (Ph.D.s) at the same time the student proposes his or her program of study. Requests from masters candidates for transfer of more than 6 total credits will be reviewed by the associate dean for graduate studies.

#### **06.08 Graduation**

It is the student's responsibility to verify with his or her academic advisor and with the registrar that all requirements have been satisfied and to file a degree application with the registrar by February 1 if he or she plans to receive a degree at the following May Commencement. The student also must present at least one jury examination to allow ratification of any major or primary applied-music study included in his or her program of study. The actual diploma and a transcript showing degree completion will be available from the School only when all degree requirements have been satisfactorily completed. Graduate students may participate in May Commencement ceremonies only after ALL credit and noncredit requirements are complete. There is no on-completion option for graduate students. Students awarded degrees in October or February should plan on participating in the following May Commencement. Students are not permitted to participate in May Commencement ceremonies prior to the completion of an October or February degree.

#### **06.09 Teacher Certification for Music Education Students**

##### **Undergraduate Students**

Students qualify for certification to teach music in elementary and secondary schools of the State of New York by completing one of Eastman's undergraduate music education curricula. The School also offers master's degrees in music education to which courses can be added to qualify the student for this certification (see the Graduate section of this supplement). Undergraduate students majoring in performance, music theory, or music history who plan to qualify for teacher-certification through this graduate program are advised to include in their undergraduate studies some of the courses required for that certification. Questions about certification at the graduate level should be directed to the chair of the Music Education department.

##### **Master of Music Degree in Music Education / Master of Arts Degree in Music Education**

Students with a Bachelor of Music degree in performance, music theory, composition, or music history can earn a Master of Arts or Master of Music degree in music education and also enroll for the courses necessary to qualify for teacher certification in the State of New York. These courses are listed below. Some of the courses may be counted towards elective study in the graduate degree. Each student should consult with the music education advisor to plan their program of study to incorporate certification into their graduate study.

Certification requirements are specified by each state, although there are reciprocity agreements between many states. The National Teacher Examination is required for teacher certification in New York and many other states. To be certain of the requirements for certification in a particular state, the student should contact the Office of Teacher Certification in the State Education Department of the state in question.

**Recent Change to New York State Law**

On November 26, 2002, Governor Pataki signed into law an amendment to Section 3001 of the Education Law, which eliminates U.S. citizenship as a requirement for certificates to teach in New York State. The restriction is lifted immediately and Commissioner's Regulations will be amended to conform to this change in the Education Law.

Candidates who have already applied for a certificate and future applicants for a certificate now qualify for a permanent certificate with proof of INS Permanent Residence status. To verify permanent residence status, an applicant must submit ONE of the following:

- A photocopy of a permanent resident card ("Green Card"),
- A photocopy of a passport stamped with "Processed for 1-551 Temporary Evidence of Lawful Admission for Permanent Residence," or
- A certified and sealed copy of a letter from the INS verifying permanent residence.
- For more information about recent changes in certification regulations, visit the Web site at <http://www.highered.nysed.gov/tcert/>

06.09.01 For Instrumental Concentration	06.09.02 For Choral/General Music Concentration
<ul style="list-style-type: none"> <li>• Conducting (CND 211, 212) 4 cr.</li> <li>• Orchestration (CMP 250 or 251) or Choral Arranging (CMP 244) 2 cr.</li> <li>• Psychology (PSY 111, 112) 6 cr.</li> <li>• Teaching Internship (MUE 472) 4 cr.</li> <li>• Voice Class (MUE 141) 1 cr.</li> <li>• Classes selected from brass, woodwinds, strings, and percussion 7 cr.</li> <li>• General Music (MUE 212 &amp; 213) 4 cr.</li> <li>• Music for Special Learners (MUE 216) 1 cr.</li> <li>• Secondary Instrumental Methods (MUE 219 or MUE 220) 2 cr.</li> <li>• 31 total credits</li> </ul>	<ul style="list-style-type: none"> <li>• Conducting (CND 211, 212) 4 cr.</li> <li>• Orchestration (CMP 250) or Choral Arranging (CMP 244) 2 cr.</li> <li>• Psychology (PSY 111, 112) 6 cr.</li> <li>• Teaching Internship (MUE 472) 4 cr.</li> <li>• Instrumental Methods (MUE 217 or 218) 2 cr.</li> <li>• Methods classes (3) from the following: strings, clarinet, percussion, or trumpet 3–4 cr.</li> <li>• General Music (MUE 212, 213) 4 cr.</li> <li>• Choral Music (MUE 214, 215) 4 cr.</li> <li>• Choral Conducting (for choral emphasis, only CND 223) 2 cr.</li> <li>• Music for Special Learners (MUE 216) 1 cr.</li> <li>• 32–35 total credits</li> </ul>

**07.00 Graduate Research Curricula**

**07.01 General**

Master of Arts in music composition, music education, musicology, music theory, or pedagogy of music theory. Doctor of Philosophy in music education, musicology, music theory, or composition.

Activity in the division of graduate research studies is governed by the graduate research committee, a faculty committee comprising representatives from all departments with majors in the Master of Arts and Doctor of Philosophy degree programs, chaired by the associate dean of graduate studies. Programs within the division lead to the Master of Arts degree with a major in composition, music education, musicology, music theory, or pedagogy of music theory; or Doctor of Philosophy with a major in composition, music education, musicology, or music theory. It will be noted that graduate work in composition or music education may also be undertaken within the division of graduate professional studies, although the respective programs will reveal differences in emphasis and course content.

Some of the majors within the Master of Arts and Doctor of Philosophy degree programs require a thesis or dissertation. Full command of written English is assumed for students admitted to these programs and is required before students are permitted to begin these projects.

**07.02 The Master of Arts Degree**

Candidates for the Master of Arts degree may major in music composition, music education, musicology, music theory, or pedagogy of music theory. The basic residence requirement for the Master of Arts degree is one year of full-time study or its equivalent (for musicology majors, two years). Students holding a graduate award (who normally take no more than 24 credits during a year) or those who find it necessary to take part-time employment should plan to devote at least two years to the master's degree program. Graduate award holders majoring in pedagogy of music theory can complete their programs in one year of full-time residence plus one summer session. No assurance can be given that the requirements for any program can be completed in one academic year or through summers-only enrollments (with the exception of the music education M.A. which may be completed in summers only.)

Requirements for the Master of Arts degree are expected to be completed within five years after the work is begun. Students who do not finish their program within five years may petition the associate dean of graduate studies for an extension of time. Such extension, if granted, will be of limited duration.

All candidates for the Master of Arts degree are encouraged to avail themselves of the School's applied music instruction. The area and extent of such study will be determined in consultation with the advisor. Candidates in musicology and music theory are expected to cultivate a proficiency on a keyboard instrument, even if their principal instrument is not the piano, organ, or harpsichord.

Candidates for the Master of Arts degree in composition are required to write a thesis. The two components of this thesis are an extended composition for an ensemble of at least four performers and an essay-analysis of a work written during the past thirty years. The complete thesis will be reviewed by a committee of faculty who will evaluate the work. The committee's approval of the thesis is a necessary prerequisite to degree conferral.

Candidates in music education may apply to the music education faculty for permission to write a thesis as part of their degree program. Such application is made after the student has completed at least two 400-level (or higher) music education courses, one of which must be MUE 413 (Introduction to Research). Those granted permission to write a thesis will, after its completion, defend it in an oral examination by the departmental faculty. Students not writing a thesis must pass a comprehensive written and oral examination during the final semester of study.

**07.02.01 Master of Arts Degree--Major in Composition**

Prerequisites:

- Composition: a minimum of 18 semester hours or its equivalent in undergraduate courses.
- Theory: 12 semester hours in lower division courses.
- Counterpoint and Orchestration: 12 semester hours in upper division courses.
- Before admission to the graduate division, the student should have written at least one work in one of the larger forms.

course	credit
CMP 401, 402 (Advanced)	6
CMP 491, 492 (Symposium)	1
CMP 421, 422 (Advanced Computer Music Techniques)	4
CMP 495 (Thesis)	8
The remaining credits are elective, chosen in consultation with the advisor depending on the background, needs, and special interests of the student. As many as six credits in applied music may be included in this elective-block.	15
total credit	34

**07.02.02 Major in Music Education**

Prerequisites: Requirements for admission to the Master of Arts degree in music education and the Master of Music degree in music education differ in certain respects. Interest and ability in writing are highly desirable for a student enrolled in the Master of Arts curriculum.

<b>I. Thesis Option</b>		<b>II. Field Project Option</b>	
<b>course</b>	<b>credit</b>	<b>course</b>	<b>credit</b>
MUE 402 (Measurement and Evaluation)	3	MUE 402 (Measurement and Evaluation)	3
MUE 413 (Intro. to Research)	3	MUE 413 (Intro. to Research)	3
MUE 501, 502 (Seminar: History and Philosophy, Curriculum Development)	6	MUE 465 (Instr'l. Techniques) or CND 223 (Choral Conducting.)	2-3
MUE 495 (Thesis)	8	MUE 471 (Teaching Internship)	2
Electives in such areas as music education, theory, music history, or courses from the Margaret Warner Graduate School of Education and Human Development, including, no more than 6 credits of applied music and 2 credits of ensemble	10	MUE 501, 502 (Seminar: History and Philosophy, Curriculum Development)	6
		MUE 473 (M.A. Project)	4
		Electives in theory, composition, or orchestration	3-4
		Electives in such areas as music education, theory, music history, or courses from the Margaret Warner Graduate School of Education and Human Development, including, no more than 6 credits of applied music and 2 credits of ensemble	7-9
total credit	30	total credit	31-33

**07.02.03 Master of Arts Degree--Major in Musicology**

Recommended previous education:

- History of Music: a minimum of 10 semester hours, including four hours in upper division courses.
- Theory: 18 semester hours, including six hours in upper division courses.
- Languages: 12 semester hours in French or German.

An M.A. degree is awarded after 30 credits of coursework have been successfully completed, including the two Introduction courses, one Theory course, four Musicology seminars, and one foreign language examination.

<b>For informational purposes only--pending New York State and NASM approval.</b>	
<b>07.02.06 Master of Arts Degree--Major in Ethnomusicology</b>	
Ethnomusicology students will be interviewed and admitted to the Musicology Department via the same process as for incoming Musicology students, which includes, among other things, writing samples of students' undergraduate work. In addition to the western music history and theory entrance exams taken by all incoming graduate students at the Eastman School, ethnomusicology students will also take a special exam demonstrating their knowledge of and experience with world music traditions. A pre-requisite for entrance to this program is at least one undergraduate course in world music.	
The MA Degree in Ethnomusicology will require a 4-semester sequence of courses to equal 35 credits:	
<p style="margin-left: 40px;">19 credits of required courses                      16 credits of electives (applied music study limited to six credits)                      Thesis: 40-50 pgs.                      No oral exam required.</p>	
<u>(Suggested Programs of Study)</u>	
MUY 501 (Introduction to Musicology)	4
ETH/MUY 502 (Introduction to Ethnomusicology)	4
HUM/ETH 280/480 (Approaches to Ethnography)	3
ETH 215-216 (World Music Ensemble--Gamelan or Mbira)	4
ETH 520 (Thesis)	4
Elective courses (16 credits): taken from a variety of courses offered Eastman and/or the River Campus according to a student's interests. Students may also enroll in other World Music Ensembles for elective credit (to a maximum of six credits) and/or take an ETH Independent Study. Students are encouraged to take at least one of their elective courses in Theory. One language based on student's research interests is recommended.	16
<b>Total Credit</b>	<b>35</b>
<b>07.02.05 Master of Arts Degree--Major in Theory</b>	
The M.A. in music theory is awarded after satisfying the foreign language requirement and after completing 30 credits in the course of study for the Ph.D. in music theory.	
<b>07.02.04 Master of Arts Degree--Major in Pedagogy of Music Theory</b>	
This degree is intended either for those who wish to focus on a teaching career in music theory (with emphasis in pedagogy, aural and keyboard skills, composition, and cognition), or other graduate students who may wish to complete a double-degree program in performance (M.M. or D.M.A.) and music theory.	
course	credit
TH 521 or 421 (Pedagogy)**	3 or 4
TH 423 (Multimedia Programming)	3
TH 451 or 452 (Modal or Tonal Counterpoint)	3
TH 471, 472 (Apprenticeship in Pedagogy)	3
TH 475 or 476 (Keyboard Skills)	3
TH 480 (Advanced Harmony and Composition)	4
TH 511* (Analysis of Tonal Music)	4
Applied music or electives (at least three of which must be taken in music theory)	7 to 9
	30
*The tonal analysis course requirement may be fulfilled by TH 400 (Analytical Techniques) or TH 401 (Topics in Tonal Analysis-3 cr.) by double degree candidates. **Theory 521 is recommended; the pedagogy course requirement may be filled by TH 421 for double degree candidates. Work for the degree culminates in a teaching recital, as part of TH 472.	

### 07.03 The Doctor of Philosophy Degree

#### 07.03.01 General

The Doctor of Philosophy degree is awarded primarily for completion of scholarly research satisfactorily described in a dissertation or for outstanding creative work in the field of composition. It is assumed that recipients of this degree are not only well versed in the subject matter and techniques of a specific discipline, but have demonstrated breadth of interest and originality of outlook which indicate real promise of success in research or composition, as well as mastery of the teaching of their discipline. All work leading to the degree is subject to the regulations and standards for scholarly work established by the Council on Graduate Studies of the University of Rochester.

The amount of background knowledge and degree of technical skill required for entrance to a program leading to the Doctor of Philosophy degree may be expected to vary both with the field of concentration and with the objectives of the candidate. Each candidate is personally responsible for ensuring that he or she satisfies not only the general requirements but also any specific requirements which may be imposed by departments or divisions.

The Doctor of Philosophy degree is awarded in the following fields of concentration: composition, music education, musicology, and music theory. Admission to graduate work in any department must be approved by the chair of that department and by the associate dean of graduate studies of the Eastman School of Music. In cases where the department feels that the student's undergraduate background is insufficient, the student will be required to undertake the necessary undergraduate courses in preparation for work in the department.

#### 07.03.02 Residency; Time Limit

The curriculum for the Doctor of Philosophy degree normally will require 90 credits beyond the bachelor's degree or 60 credits beyond an acceptable master's degree. Work toward the degree is best carried out on a full-time basis, but limited part-time study is permitted. At least one of the years of doctoral study must be in full-time residence, that is, two consecutive semesters exclusively devoted to graduate work. During this period the student will complete at least 24 credits, unless he or she is performing the duties of an assistant who may take as few as 18 credits but not more than 24 credits.

Doctor of Philosophy students in musicology or music theory may be admitted having earned only a bachelor's degree. Those majoring in composition or music education usually will have earned a master's degree at Eastman or elsewhere before being admitted to the Ph.D. program. Work leading to the Ph.D. degree is expected to be completed within seven years following the bachelor's degree or six years following the master's degree. Candidates unable to complete their work within these time limits may petition the associate dean of graduate studies for an extension of time. Such extension, if granted, will be of limited duration.

#### 07.03.03 Foreign Language Requirements

Many of the students enrolled in the Doctor of Philosophy degree program at the Eastman School of Music are required to demonstrate their comprehension of languages other than English. The different language requirements of the various majors of the Ph.D. program are outlined below. Proficiency in French or German (or other languages approved on an exceptional basis) is demonstrated by successful completion of examinations administered at Eastman three times each year: first Friday of the fall and spring term and in mid-July. Students are urged to take one foreign language examination at the beginning of the first semester of enrollment and to fulfill all language requirements as soon as possible, since a number of graduate-level courses require reading knowledge of a foreign language. A student may take the language examination twice before being required to enroll in a language course. Students requiring remediation will be placed in appropriate courses by their program advisors in consultation with the foreign language examiners. If students pass the second semester of a sophomore-level language course with a B+ or higher, their language requirement is fulfilled. Credit earned in these courses is not applicable to graduate degree requirements.

Students admitted to the musicology major in the Doctor of Philosophy program are required to demonstrate proficiency in understanding written musicological (or musicology-related) texts in German and one other language, normally French, Italian or some other language that is of particular value to the student's likely research area. The first foreign language should be satisfied upon entrance to the program; the second before the beginning of Year 2. For the Ph.D. in music theory, a reading knowledge of two foreign languages is usually required. In all cases, German is required. The second language should be chosen with the student's planned area of research in mind. In rare cases, a student's dissertation committee may petition the Theory Department to require fewer or more languages. Composition majors have a general requirement of one foreign language, to be selected in consultation with the advisor. Composition students also will either demonstrate proficiency in a second foreign language or will submit to the composition faculty a documented research project and its application in the area of computer language or electronic music, both having been developed under the guidance of the director of Eastman's electronic and computer music studio.

Theory majors who must be proficient in two foreign languages must demonstrate proficiency in one language before the third semester of enrollment and in the other before the fifth semester of enrollment or face suspension from the program until these requirements are met. All Ph.D. students must satisfy all foreign language requirements before they may present themselves for the qualifying examinations.

#### 07.03.04 Transcripts

All Ph.D. students MUST send the Registrar's Office an OFFICIAL, FINAL transcript from each institution from which the student has received a degree (Bachelor's and Master's) prior to the doctorate.

#### 07.03.05 Program of Study

A program of study leading to the Doctor of Philosophy degree is prepared by the student in consultation with the advisor. This must be done at least four months before the qualifying examination may be taken. This program must include the following: (a) a list of those courses for which the student will receive graduate credit; and (b) the specific foreign languages in which the student must show competence.

The program of study must first be approved by the chair of the department or his or her representative and then by the graduate research committee. Examples of programs of study and deadlines for submission to the graduate research committee are available in the graduate office. This program will constitute the formal requirements which must be met by the student before completion of work for the degree. Changes in programs must be made following the same procedure as for new programs.

The following represent typical partial course requirements in the various major fields. In all cases additional course work will be required according to the needs and interests of the individual student.

The requirements in the field of composition include the successful completion of the following courses or their equivalents: one graduate course in counterpoint: Composition 401, 402; 421, 422; 491-494; 501, 502.

The requirements in the field of musicology include MUY 501, 502 and one Theory course at the doctoral level. Students must take eight (or more) Musicology Seminars, but may choose them freely--none is named as a specific requirement, and none is a prerequisite to any other. Elective courses may include studio (applied or composition) lessons for a maximum of 12 credits over the course of the entire program, additional Theory courses or (as just noted) Musicology Seminars, other music study at Eastman (e.g. conducting), and/or non-music courses (e.g. Independent Study with an Eastman Humanities faculty member, or courses at the University of Rochester's River Campus. At the end of year 2, all Musicology students present a portfolio of three research papers and take a Qualifying Exam. In the fall of year 3, the student enrolls for Readings for the Special-Field Exam, normally with a professor who is particularly able to help her/him prepare the eventual Dissertation Proposal. The

student continues to develop the Proposal in the spring of year 3 under the aegis of the professor who is most likely to become the Dissertation Advisor. The Special-Field Exam and the Dissertation Proposal should be completed before the beginning of year 4. The Dissertation Proposal is shaped in close collaboration with a Dissertation Committee, normally consisting of an adviser, one or two other members of the Musicology faculty, and one professor from outside the department, either at Eastman or in the College. This committee then continues to work with the student throughout the writing process as resources and readers.

The requirements in the field of music education include the successful completion of 4 music education classes, 2 music history courses at the 500 level, 2 music theory courses at the 400 level, 6 credits in research skills (e.g. Warner School quantitatively, qualitative courses), 14 credits of electives, and 16 credits of dissertation work.

The requirements in the field of music theory begin with the core courses (TH 423 or 441, 511 513, 521, 523, 524), which serve as an introduction to the major research areas in the field. During the first year, the student takes as many of these courses as are offered, filling out his or her program of study with practical skill courses (e.g. counterpoint and advanced keyboard skills), and any required courses in music history. During the second year, the student enrolls in any remaining core courses, department seminars (courses on standard topics that are designed to foster independent research), in seminars on special topics, and in practical skills courses (such as counterpoint and advanced keyboard skills). During the second year, the student works with members of the department to form an advisory committee of three faculty members, which is chaired by a senior professor who shares the student's research interests. By the end of the third semester, the student, in consultation with the committee, develops a Program of Study, which includes at least two courses from outside the department. The program is subject to approval by the Graduate Research Committee. During the third year of study, the student continues coursework, and starts to prepare a dissertation proposal, very likely enrolling for relevant independent study as an aid in this preparation. The student takes the qualifying exam (which is formulated by the student's committee) at the beginning of the fourth year. The dissertation proposal will be submitted in the fall semester of the fourth year for approval by the student's advisory committee and then by the Graduate Research Committee.

Each candidate (except those majoring in music theory) must select at least one field of concentration in addition to the major field. In general, the requirements of a minor may be met by completing 10 to 15 credits in the particular field, as noted below. Candidates majoring in composition or music education select two minor fields, one of which must be music history. The second minor field for composition majors will be either music education or theory. With the approval of the advisor and the graduate research committee, a candidate in music education may choose the second minor field from among such disciplines as theory, composition, philosophy, education, or psychology, and, with prior recommendation from the relevant department, the committee may also approve a second minor in conducting, performance, or jazz studies and contemporary media. Candidates majoring in musicology are encouraged to develop a minor field of at least 12 credits in a related secondary area. A minor field in music history comprises four courses from the Music History and/or Musicology listings, all of which are on the 400-level or above and two of which are on the doctoral- (500-) level. A student wishing to minor in composition must receive explicit permission to do so from the composition department. Such permission is granted only on the basis of review by that department of three or four works by the student. The minor will comprise four full semesters (12 credits) of composition study with a major composition teacher.

#### 07.03.06 Candidacy; Qualifying Examination

No student is considered a candidate for the Doctor of Philosophy degree until he or she has met the language requirements, passed the qualifying examination, and satisfied the advisors and the graduate research committee that he or she has a broad and competent command of the chosen major and minor fields and is fully prepared to undertake the writing of a dissertation. A certificate of candidacy is awarded by the dean of graduate studies of the University of Rochester after the qualifying examination has been passed.

The oral qualifying examination may be preceded by one or more written or oral examinations; it must be passed at least seven months before the final examination may be taken. In the case of candidates who wish to take degrees at the May Commencement, this may be interpreted as not later than October 1 of the previous fall. The committee to conduct the qualifying examination shall consist of at least four members of the graduate faculty. A second qualifying examination after failure may not be taken within five calendar months. A second repeat examination may be taken only with the permission of the graduate research committee.

#### 07.03.07 Dissertation; Final Examination

A dissertation is required of each candidate for the Doctor of Philosophy degree. In the field of composition, the dissertation, to be written under the guidance of an assigned advisor, must be in the form of an extended work for orchestra, chorus, or large chamber ensemble. The dissertation requirement also includes a research paper dealing with some historical, theoretical, or analytical aspect of music; the subject for the research paper must be approved by the composition department faculty and the graduate research committee.

In the fields of music theory, musicology, and music education, the dissertation must constitute an original contribution to the field and should exhibit on the part of the candidate evidence of outstanding ability in research and independent thinking, synthesis, and compelling organization of material. Ordinarily, the dissertation must be written in residence. In any case, it must be written under the supervision of the candidate's advisor and must be approved by the department chair and examining committee before the candidate submits a bound, approved copy to the graduate office at least two weeks in advance of the final examination. See the graduate calendar for deadlines.

It is the policy of the University of Rochester that all dissertations for the Doctor of Philosophy degree be available for use by any persons who wish to read them. To this end, it is required that two copies of each dissertation be deposited in a University library where they are open for inspection on application in person. The Eastman School has arranged with University Microfilms International to microfilm each dissertation for sale to the general public. While University Microfilms International will abide by restrictions on circulation for limited periods of time, such limitations are in conflict with the principle of free and wide distribution of knowledge which it is the intention of the University to uphold.

Only two copies of composition scores are required for placement in the library. In all cases, a brief biography of the candidate is to be included with the dissertation, along with an abstract of not more than 350 words.

The final oral examination for the Doctor of Philosophy degree must be taken at the University of Rochester. A candidate may present himself or herself for this examination only after receiving permission of the advisors.

The final oral examination shall be taken after completion of all other requirements for the degree, but not earlier than seven months after the qualifying examination. The final oral examination may be open, at least in part, to all members of the University community. It shall include the subject covered by the dissertation and the special field in which the dissertation is written, with particular attention to the recent and significant developments in that field. This examination may also include other fields of study if specifically recommended by the qualifying examining committee.

PhD-granting departments may invite the candidate to present a public lecture, followed by a private dissertation defense with the examination committee.

The committee for the final examination for the Doctor of Philosophy degree is appointed by the University dean of graduate studies on the advice of the associate dean for graduate studies. The University dean or his or her representative will be chair and have a vote.

A vote of approval of the final oral examining committee must be unanimous, but in the case of a single dissenting vote the issue may be presented for decision to the University Council on Graduate Studies.

## **08.00 Double Degree Program**

### **08.01 General**

Recognizing its unique resources that permit strong majors in a broad spectrum of fields of graduate study, the Eastman School allows the development of individualized double-degree and double-major programs. Such programs may, for example, combine performance with an academic area of specialty or with conducting, composition, or music education. Such double-degree or double-major programs normally are formed after the student has been accepted to and has begun study in one of the major fields. However, direct admission to a combined program may be available to a small number of extraordinarily well-qualified students, on the basis of highest recommendations from the departments involved.

Students contemplating a double major or double degree should expect to augment significantly the minimum number of courses for the single major or single degree-program. Approval of a program of study for a double-major or double-degree program is sought by the student from the Graduate Research Committee, the Graduate Professional Committee, or both, as appropriate.

### **Recitals**

All double-degree students are required to play three recitals, including one lecture recital as specified by their department, with the following exception: students combining DMA/PRL and DMA/ACM degrees should play five recitals (two solo recitals and two collaborative recitals, and one lecture recital).

### **Continuous Registration in Applied Music**

Double-degree students are encouraged to maintain continuous registration in applied music until both of the solo recital requirements have been completed; however, the exigencies of completing double graduate degrees may necessitate flexibility in course scheduling. In such instances, candidates may submit a written proposal to the graduate dean, requesting flexibility in balancing academic and performance requirements.

08.02 Combined Ph.D. and DMA (continued) (previous)

Students may complete the qualifying examinations by choosing from the three following options:		
<p>1.) When the course requirements for both degrees are completed, students may take one qualifying examination designed to include all relevant segments from both the Ph.D. and the DMA examinations.</p>	<p>2.) If the course requirements for each degree are completed at separate times, students may take individual written and oral qualifying examinations for each degree.</p>	<p>3.) Students may elect the option of taking separate written qualifying examinations, followed by one oral qualifying examination that will be applicable to both degrees.</p>
<p><b>Ph.D./MUY and DMA/PRL</b></p> <ul style="list-style-type: none"> <li>• All sections of the written Ph.D. exam</li> <li>• Part III of the written DMA exam (skills and analysis)</li> <li>• Oral examination committee: 6 faculty members (three from musicology, one from theory, and two from the applicable performance department, including the major teacher). Three hours should be allotted for the oral examination.</li> </ul>	<p><b>Ph.D./MUY and DMA/PRL</b></p> <ul style="list-style-type: none"> <li>• All sections of both written exams with the following exception: if the Ph.D. exam is completed first, students should take only Part III of the DMA exam</li> <li>• Oral examination committees: 4 faculty members as now constituted</li> </ul>	<p><b>Ph.D./MUY and DMA/PRL</b></p> <ul style="list-style-type: none"> <li>• All sections of both written exams with the following exception: if the Ph.D. exam is completed first, students should take only Part III of the DMA exam</li> <li>• Oral examination committee: 6 faculty members (three from musicology, one from theory, and two from the applicable performance department, including the major teacher). Three hours should be allotted for the oral examination.</li> </ul>
<p><b>Ph.D./TH and DMA/PRL</b></p> <ol style="list-style-type: none"> <li>a. All sections of the written Ph.D. exam</li> <li>b. Parts I, II, and IV of the written DMA exam (music history and score identification)</li> <li>c. Oral examination committee: 6 faculty members (three from theory, one from music history, and two from the applicable performance department including the major teacher). Three hours should be allotted for the oral examination.</li> </ol>	<p><b>Ph.D./TH and DMA/PRL</b></p> <ol style="list-style-type: none"> <li>a. All sections of both written exams with the following exception: if the Ph.D. exam is completed first, students should take only Parts I, II and IV of the DMA exam</li> <li>b. Oral examination committees: 4 faculty members as now constituted</li> </ol>	<p><b>Ph.D./TH and DMA</b></p> <ol style="list-style-type: none"> <li>a. All sections of both written exams with the following exception: if the Ph.D. exam is completed first, students should take only Parts I, II and IV of the DMA exam</li> <li>b. Oral examination committee: 6 faculty members (three from theory, one from music history, and two from the applicable performance department including the major teacher). Three hours should be allotted for the oral examination.</li> </ol>
Coursework		
<p><b>Ph.D./MUY and DMA/PRL</b></p> <ul style="list-style-type: none"> <li>• The completion of course requirements for the Ph.D. in musicology will also complete the music history and minor-field requirements for the DMA in performance and literature (unless the minor field is no music history).</li> <li>• Musicology courses in the Ph.D. program of study may be used to fulfill music history requirements in the DMA program of study. DMA program of study may be used to fulfill elective credits in the Ph.D. program of study.</li> </ul>	<p><b>Ph.D./TH and DMA/PRL</b></p> <ul style="list-style-type: none"> <li>• The completion of course requirements for the Ph.D. in music theory will also complete the music theory and minor-field requirements for the DMA in performance and literature (unless the minor field is not music theory).</li> <li>• Music theory course in the Ph.D. program of study may be used to fulfill music theory requirements in the DMA program of study.</li> </ul>	

09.00 Graduate Professional Curricula

09.01 General

Master of Music in piano accompanying and chamber music, performance and literature, music education, composition, conducting (choral), or jazz studies and contemporary media.

Doctor of Musical Arts in piano accompanying and chamber music, performance and literature, music education, composition, conducting, or jazz studies and contemporary media (effective fall 2002).

Information about graduate programs at the Eastman School of Music is available from the associate dean of graduate studies, academic advisors, and department chairs. Deadlines and scheduling information are listed in the graduate calendar. It is the responsibility of each graduate student to comply

with all degree requirements and to initiate all requests for action pertaining to his or her program of study.

Requests or other communications requiring action by either of the graduate committees should be in the form of letters addressed to the associate dean of graduate studies.

Activity in the division of graduate professional studies is governed by the graduate professional committee, a faculty committee comprising representatives from each of the School's departments, chaired by the associate dean of graduate studies. Programs within the division lead to the Master of Music and Doctor of Musical Arts degrees. Programs of study leading to these degrees are designed to foster broad intellectual development in conjunction with high competence in the performance of music. Subsequent to admission, the student is expected not only to do work of distinctly graduate character in the required courses, but also to demonstrate a substantial and consistent advance in performing ability. Emphasis on practical applied music is obtained to a

greater or lesser degree in each of the major fields and constitutes a distinctive feature of the division.

All graduate students are encouraged to participate in the school's large vocal and instrumental ensembles. M.M. students majoring in performance and literature are required to participate in the instrumental ensembles for their first two semesters. At the discretion of the director of choral activities, performance and literature majors (M.M. and D.M.A.) whose major instrument is voice shall participate in a choral ensemble for one semester during their first year of graduate study, that semester to be determined by the director of choral activities and the voice faculty each year. Participation shall occur as a result of audition with the choral conductor during auditions held at the beginning of each academic year.

Without explicit permission from the graduate professional committee, no more than four credits earned through Ensemble courses may be included in the program of study of a student in the M.M. or D.M.A. program.

Students majoring in performance and literature are guaranteed no more than two years of major applied-music study in their master's degree programs and no more than three years of such study in their doctoral programs. Any exceptions to these primary (1-hour) lesson limits require the permission of the Dean of Academic Affairs and/or the Associate Dean of Graduate Studies. All M.M. Performance and Literature (PRL) majors must enroll for weekly one-hour lessons (460A, 5 credits) during each semester of resident enrollment until all performance requirements of their degree-program are satisfactorily completed. All D.M.A. Performance and Literature (PRL) students in residence will be enrolled for applied-music study (460A-5 cr. hr.) for a minimum of four consecutive semesters. In addition, they must be registered for one-hour lessons (460A) during the semester in which they are preparing and/or performing a solo degree recital or for one-half hour lessons (430A) during the semester in which they are preparing and/or performing a lecture recital or chamber music recital. Students who have completed four consecutive semesters of applied-music study and who wish to register for anything less than 5 cr. hr. of applied music in a given semester must submit their request in writing to the Dean of Academic Affairs in consultation with the department chair. Exceptions to this policy, for the Summer Session, only, may be made by the Dean of Academic Affairs on the basis of a request from the major applied teacher, endorsed by his or her department chair, and approved by the Dean of Academic Affairs.

Majors in composition must complete a comprehensive examination: a 20-minute (assigned) lecture plus an 80-minute oral examination.

Within their first year at the Eastman School all M.M. and D.M.A. Piano Accompanying and Chamber Music majors are required to pass a language comprehension examination in French, German, or Italian. In addition, they must either:

- successfully complete the vocal diction courses in English, French, German, and Italian (ACM 415, 416) with a grade of B+ or higher, or
- demonstrate diction proficiency in all four languages, by examination.

By the end of their second year in residence, all D.M.A. candidates in piano accompanying and chamber music must pass an additional language comprehension exam.

## 09.02 The Master of Music Degree

### 09.02.01 General

Major fields in which the Master of Music degree may be taken are performance and literature (vocal, instrumental, or woodwinds), composition, conducting (choral), music education, jazz studies and contemporary media, or piano accompanying and chamber music.

For students majoring in piano accompanying and chamber music, there is a residence requirement of two years. For the other majors, the residence requirement is one year of full-time study. Students holding a graduate award (who normally take no more than 18 credits during a year) or those who find it necessary to take part-time employment should plan to devote at least two years to the master's degree program. No assurance can be given that the requirements for any program can be completed in one academic year or through summers-only enrollments.

Requirements for the Master of Music degree are expected to be completed within five years after the work is begun. Students who do not finish their program within five years may petition the associate dean of graduate studies for an extension of time. Such extension, if granted, will be of limited duration. A program of study is worked out by the student in conjunction with the advisor.

Normally, all Master of Music students majoring in performance and literature are expected to take a departmental jury sometime during their first year of residency at Eastman. Juries are held in December and April: consult your departmental chair for the exact dates of the juries in a given year.

Public performance is required of all candidates majoring in composition, performance and literature, jazz studies and contemporary media, piano accompanying and chamber music, or conducting (choral). The recital required of composition majors is of at least one-hour duration, features the candidate as solo performer in at least one work not composed by him or her, and contains at least one work (not necessarily the thesis) written by the student during his or her years of Eastman study. The recital for majors in performance and literature or jazz studies and contemporary media represents work the student and his or her major applied music teacher have done together through registrations for study both before and concurrent with the time of the recital presentation. Majors in piano accompanying and chamber music will present two recitals: one with a vocalist or vocalists, the other with an instrumentalist or instrumentalists.

Majors in conducting (choral) will conduct a recital with an Eastman ensemble. The public performances required of all Master of Music degree candidates must be approved by at least two members of the student's major-department faculty.

Candidates majoring in performance and literature, or piano accompanying and chamber music: must pass an oral examination administered by the major department before completion of the degree program. The candidate will arrange the scheduling of the oral examination through his or her department chair, on the following basis: for majors in performance and literature, before the degree-recital; for majors in piano accompanying and chamber music, before one or the other of the candidate's degree recitals. For majors in performance and literature or piano accompanying and chamber music, the oral examination will focus on the upcoming recital and related matters. Candidates majoring in music education must pass a comprehensive written and oral examination during the final semester of study. As a part of that examination, students will document work in the secondary concentration areas by submitting such items as audio tapes, video tapes, scores, and other materials to the music education department. A performance jury will be required if applied music is the six-credit secondary concentration. Two video tapes of classes or rehearsals are required. Students who will not have an opportunity to make video tapes in a full-time teaching position should enroll for MUE 471, which includes a teaching assignment in a local school. Candidates majoring in conducting (choral) take a comprehensive written and oral examination.

In addition to the public performance(s) and oral examination, each candidate majoring in performance and literature, conducting (choral), or piano accompanying and chamber music is required to pass a comprehensive aural examination in music literature administered by the musicology department.

#### 09.02.01.01 Juries

Approved by the Graduate Professional Committee at their meeting on 2/25/04

MM/PRL: Each student in the Master of Music degree-program in Performance and Literature must perform an official jury examination before receiving the degree. Normally, MM/PRL students are expected to take the jury during their first year of residency at Eastman. If the jury is taken during the first year of graduate study, this does not preclude the opportunity to take a second jury during a subsequent year of degree-study. Jury examinations for all students are

requested by their major applied teachers, but it is the responsibility of each student in the MM/PRL program to see to it that s/he presents at least one jury examination before completing the degree program.

Other MM degrees: Normally, MM students in Accompanying are expected to take their juries in December, at the end of their first semester of study. MM students in Jazz Studies and Contemporary Media, and those in Music Education, take their jury in April. Often, students in Music Education continue study for a second year and opt to present a recital in lieu of a jury. MM students in Composition play a jury according to the requirements of the relevant performance department; the required recital typically occurs in the second year.

Graduate juries will be graded as pass or fail, according to the expectations established by each department for their students. If a student fails the jury, the department will recommend one of two courses of action to the Associate Dean of Graduate Studies: 1) The student will be placed immediately on probation (resulting in the removal of any graduate award), with clear stipulations regarding the action that the student must take to be removed from probationary status. The time period of the probationary status will be conveyed to the student, as well as the consequences that will arise if the stipulations or time period are not observed.

2) The department may recommend to the Associate Dean of Graduate Studies that the student be given the option of a leave of absence (ESM 985 Inactive Status), for a stipulated length of time, in order to tend to the issues that may be at the root of the failed jury.

Students who are accepted to Eastman on the basis of self-made audition tapes (as opposed to a recording made during one of Eastman's regional auditions) must pass their first performance jury during the first year. A student who fails this jury may be dismissed from the performance major or the School.

Students who, as Eastman School undergraduates, have attained the highest grade-level, or have been awarded the Performer's Certificate or the Artist's Certificate, may be excused from the necessity of taking a graduate jury. A request to be excused from the jury must be made by the major applied teacher, and is approved by the department chair.

#### 09.02.02 Placement Examinations

All entering graduate students are required to take placement examinations in music theory and music history before registering for any course. A handout on the content of the music history and theory exams and suggestions on how to prepare for them is sent to new students from the Admissions Office once the student's admission deposit has been received. [As of fall 2000, graduate

students majoring in jazz will take a separate placement exam in jazz theory, rather than the standard music theory exam, in addition to the music history placement exam]. These tests are normally given on the Saturday preceding the opening of the Fall and Spring Terms and the Summer Session. The tests are graded by members of the Music Theory and Musicology faculties and the results are available to the students in such a manner as to direct their initial registrations. [The theory exam for graduate students majoring in jazz is administered and graded by the Jazz faculty and results will be disseminated through the jazz faculty advisor]. Students who are unable to take the placement examinations on the prescribed date may, with the permission of the chairs of the Music Theory and Musicology departments, be able to take them after classes have begun. Those who follow this procedure will, as a result, register late, miss class-sessions, and may find that space is no longer available in some classes.

The music theory test consists of two parts: 1) an aural examination consisting of melodic and harmonic dictation; and 2) a written test including harmonic analysis, formal analysis, figured-bass realization, and assorted part-writing problems. In grading the tests, the Music Theory department determines whether the student must take either or both of the remedial Music Theory courses (TH 115 - Review Dictation; TH 116 - Review Analysis and Written Skills). If the test-results reveal that the student must take TH 116, s/he may not enroll for the Music Theory course required in the master's degree curriculum until Theory 116 is satisfactorily completed. [The jazz music theory test consists of two parts: 1) an aural skills examination focusing on melodic, harmonic, and rhythmic dictation; and 2) a written test including chord/scale relationships, modal application, dominant chord application, minor variants, reharmonization, and linear structure. Students whose skills are lacking are required to take a review class (JCM 119). Students assigned to this class must enroll in the fall semester of their initial year of study].

The music history test consists of two parts: 1) 100 multiple-choice questions, and 2) an essay to be selected from among three topics. The Musicology department assigns students to the remedial Music History course (MHS 119) only if they reveal a thorough lack of historical background or difficulty with music history. If the student passes the exam in some periods and fails it in others, the department will recommend that his/her two required "Period" courses be those of the failed periods. Although the Musicology department will not normally recommend more than two such courses, a student may be strongly urged to take additional "Period" courses to bolster weaker areas in his/her background.

**09.02.03 Master of Music Degree--Major in Conducting**

<b>Choral Conducting</b>	
Prerequisites: an undergraduate degree in music which includes at least six semester hours of music history and at least 16 semester hours of theory; significant experience as a choral singer and conductor. Language proficiency equivalent to one year of college-level instruction in French, German, or Italian.	
course	credit
CND 423, 424 (Choral Conducting II)	4
CND 461, 462 (Reh. Techs.)	4
Music History and Literature, including MHS 480 (Bibliography) and two of the following: MHS 421 (Middle Ages), MHS 422 (Renaissance), MHS 423 (Baroque), MHS 424 (Classic period), MHS 425 (19th Cent.), MHS 426 (20th Cent.)	8
TH 400 (Analytical Techniques)	3
ENS 420 (Chorale)	4
Applied Music	4
CND 231, 232 (Choral Lit.)	4
Electives	3
<b>Total</b>	<b>34</b>
In addition to the degree recital, each candidate will be expected to pass an oral examination of lyric diction in English, Latin, German, and either French or Italian, and written and oral comprehensive examinations.	
<b>Orchestral Conducting</b>	
Prerequisites: an undergraduate degree in music and one year of college-level instruction in French, German, or Italian.	
course	credit
CND 481, 482, 483, 484 (Orchestral Conducting--one each semester)	12
CND 441, 442 (Conducting Colloquium --one each semester)	2
Music History and Literature, including MHS 480 (Bibliography ) and two of the following: MHS 421 (Middle Ages), MHS 422 (Renaissance), MHS 423 (Baroque), MHS 424 (Classic period), MHS 425 (19th Cent.), MHS 426 (20th Cent.)	8
TH 400 (Analytical Techniques)	3
ENS 400 (Graduate Ensemble--2 sem. minimum)	2
Electives. Recommended electives include Applied Music (up to 4 cr.); Orchestration; Advanced or Intermediate Keyboard Skills.	7
<b>Total</b>	<b>34</b>
Any required remediation will be taken above and beyond the requirements listed above. Students will be required to conduct a minimum of 2 short rehearsals with the conducting orchestra per month, and conduct a performance of one main orchestral work not less than 25 minutes in length preceded by an oral examination dealing with this work about two week ahead of time with a jury of three faculty members selected by the Conducting & Ensembles department. Student must pass the MM Listing examination.	

**09.02.04 Master of Music Degree--Major in Composition**

Prerequisites: Composition: a minimum of 18 semester hours or its equivalent in undergraduate courses. Theory: 12 semester hours in lower division courses. Counterpoint and Orchestration: 12 semester hours in upper division courses. Before admission to the graduate division, the student should have written at least one work in one of the larger forms.

course	credit
CMP 401, 402 (Advanced)	6
CMP 491, 492 (Symposium)	1
TH 421	3
Applied Music (Primary)	6
CMP 496 (Thesis) For candidates majoring in composition, a thesis in the form of an extended composition for an ensemble of at least four performers is required. The thesis is written under the guidance of a member of the composition faculty. The completed thesis will be reviewed by a committee of faculty who will evaluate the work. The committee's approval of the thesis is a necessary prerequisite to degree conferral.	8
The advisor, in consultation with the candidate, will choose at least eight additional hours of coursework in theory and other related areas, depending on the background, needs, and interests of the student.	8
<b>total credit</b>	<b>32</b>

**09.02.05 Master of Music Degree--Major in Jazz Studies and Contemporary Music (Performance)**

Prerequisites: Eastman baccalaureate or equivalent; exceptional improvisational skills; extensive jazz small group experience; two years of applied instruction on primary instrument; advanced study in jazz theory and improvisation.

Placement tests: Entering jazz students will be given placement tests in the history of music, jazz theory and functional jazz piano. Those students with deficiencies in these disciplines will be required to complete Historical Review (MHS 119); Jazz Theory and Ear Training, (JCM 119); and Functional Jazz piano (JCM 205-206). Those credits are not included in the required 30 hour credits for the degree.

<b>Courses</b>	<b>Semester Hours</b>
Applied Music (JCM 460) --4 semesters @ 3 cr. each	12
JCM 451-452 (Jazz Performance Workshop)	8
JCM 456 <sup>3</sup> (Advanced Performance Projects-Contemporary Media)	0
JCM 441 (Advanced Jazz History)	3
JCM 491-492 (Jazz Forum) (Attendance required)	0
JCM 200 <sup>1</sup> (Large Jazz Ensemble)	2
JCM 406 (Jazz Pedagogy)	1
Electives <sup>2</sup>	4
ESM 402 (Recital)	0
<b>Total Credit</b>	<b>30</b>

1. The candidate must play in a large jazz ensemble every semester that he/she is in residence.
2. The candidate, in consultation with his/her advisor, will choose at least eight additional hours of coursework in jazz studies and other related areas, depending on his/her background, needs, and interests.
3. Recognizing that jazz musicians, in particular, must be entrepreneurial, the candidate will complete a contemporary media project that in the end will result in a CD, video, website, CD ROM or some other media related product that demonstrates the student's talents and abilities, and could serve to help launch his/her career.

Requirements for degree completion: Normally two years will be needed to complete the coursework. Candidates will take a jury (jazz) during the first graduate year. The graduation recital (ESM 402) in the spring semester of the second year will include performance of written and improvised music that is determined by the student under the guidance of JCM faculty.

A performance emphasis of Lead/ Studio Trumpet is possible within the JCM degree. Because of the special skills required in this area, the candidate may elect to participate in orchestra, wind ensemble and chamber ensembles, in addition to the usual JCM course of study.

**09.02.06 Master of Music Degree--Major in Jazz Studies and Contemporary Music (Writing Skills)**

Prerequisites: Eastman baccalaureate or equivalent; exceptional improvisational skills; extensive jazz small group experience; two years of applied instruction on primary instrument; advanced study in jazz theory and improvisation. One year of jazz composition/arranging one year of non-jazz composition recommended.

Placement tests: Entering jazz students will be given placement tests in the history of music, jazz theory and functional jazz piano. Those students with deficiencies in these disciplines will be required to complete Historical Review, (MHS 119); Jazz Theory and Ear Training, (JCM 119); and Functional Jazz piano (JCM 205-206). Those credits are not included in the required 32 hour credits for the degree.

<b>Courses</b>	<b>Semester Hours</b>
JCM 481-482 (Advanced Writing Projects)--four sem. @ 3 cr.	12
JCM 225 (Jazz Composition/Arranging Sequence III)	2
JCM 451-452 (Jazz Performance Workshop)	4
JCM 456 <sup>3</sup> (Advanced Performance Projects-Contemporary Media)	0
JCM 441 (Advanced Jazz History)	3
JCM 491-492 (Jazz Forum) (Attendance required)	0
JCM 200 <sup>1</sup> (Large Jazz Ensemble)	2
JCM 406 (Jazz Pedagogy)	1
JCM 271 (Studio Production Techniques)	1
Electives <sup>2</sup>	6
ESM 402 (Recital)	0
<b>Total Credit</b>	<b>31</b>

1. The candidate must play in a large jazz ensemble every semester that he/she is in residence.
2. The candidate, in consultation with his/her advisor, will choose at least eight additional hours of coursework in jazz studies and other related areas, depending on the background, needs, and interests of the student. Writing skills majors are encouraged to elect orchestration, composition for non-majors, woodwind/brass/percussion methodology, or advanced composition courses that will directly benefit their composing and arranging skills.
3. Recognizing that jazz musicians, in particular, must be entrepreneurial, the candidate will complete a contemporary media project that in the end will result in a CD, video, website, CD ROM or some other media related product that demonstrates the student's talents and abilities, and could serve to help launch his/her career.

Requirements for degree completion: Normally two years will be needed to complete the coursework. Candidates will take a jury (jazz) during the first graduate year. The graduation recital in the spring semester of the second year will include performance of original works and arrangements created by the student under the guidance of the writing skills faculty.

**09.02.07 Master of Music Degree--Major in Music Education**

Prerequisites: high scholarship and a breadth of musical and general educational preparation are expected. Previous experience in teaching is not required, although advisable. In addition to the ten credits earned in the major field (music education), students also will develop two secondary areas of concentration (one comprising 6 graduate credits, the other comprising four graduate credits) selected from the following: applied music, composition, conducting, or jazz studies and contemporary media. An interview or audition is required by the department of the 6-credit concentration.

course	credit
MUE 402 (Measurement and Evaluation)	3
MUE 413 (Intro. to Research)	3
MUE 465 (Instrumental Technique Seminar--3 cr.) or , CND 423 (Choral Conducting II--2 cr.) or , CND 424 (Choral Techniques and Methods II--2 cr.)	2-3
MUE 471 (Teaching Internship)	2
MUE 501 (History and Philosophy--3 cr.) MUE502 (Curriculum Seminar--3 cr.)	6
Music Lessons	10
Elective (Theory, Composition, or Orchestration)	3-4
Electives (additional study in methods, music ed., music history, theory, conducting, three hours of Opera Workshop, or education courses offered by the University's Margaret Warner Graduate School of Education and Human Development, all to be selected in conference with the advisor)	3-4
<u>Comprehensive Exam</u>	0
Total credit	33-34

### 09.02.08.01 Master of Music Degree--Major in Performance and Literature

All students in the MM/PRL program must accumulate at least thirty (30) credits to complete the degree. A student admitted as a "woodwinds specialist" must complete at least 38 credits, and should refer to the Academic Policy Handbook for the special requirements of that program. Credit for courses in which a grade lower than "C" has been earned will not be counted toward completion of the thirty -credit requirement. A student who receives a grade of "C" in six (6) cr. hrs. or more of the total credits for his or her degree will be considered to have an unsatisfactory record, will be placed on probation, and may be dismissed from the degree-program. A student on probation may not hold a graduate award. Requirements in the various areas of study (for those who are not in the "woodwinds specialist" program) are indicated below:

#### 1. Core Requirements (21 credits)

**Applied Music** - No more than ten (10) credits earned through private instrumental or vocal study may be used against the minimum of 30 credits required for the degree. Credits for major applied-music study are earned at the rate of five (5) credits for each semester of weekly one-hour lessons. No credit is granted for the degree-recital, but the student must be registered for applied-music study during the semester in which the recital is presented. All students in the MM/PRL program are required to enroll for semesters of weekly one-hour lessons until the degree-recital is successfully presented.

- (registration required through and including semester of recital.)
  - 460A Primary Lessons (5 credits)
  - 460A Primary Lessons (5 credits)

**Music History** - At least eight (8) of the 30 required credits must be earned in Music History or Musicology courses. This normally includes the two-credit MHS 480 (Bibliography) course and two of the graduate "Period" courses from the MHS 421-426 sequence. Additional "Period" courses may be taken for elective credit.

- MHS 119 Historical Review\*
- MHS 480 Bibliography (2 credits)
- MHS 421-426 (3 credits)
- MHS 421-426 (3 credits)

*421: Middle Ages*  
*422: Renaissance*  
*423: Baroque*  
*424: Classic Period*  
*425: 19<sup>th</sup> Century*  
*426: 20<sup>th</sup> Century*

**Music Theory** - A one-semester course (TH 400 - Analytical Techniques-3 credits) is required of all students in the program. This course is an introduction to the basic techniques of analysis of both tonal and non-tonal repertoires, designed with the particular needs of the performance major in mind. Additional Music Theory courses may be taken for elective credit.

- TH 115 Review Dictation\*
- TH 116 Form & Analysis Review\*
- TH 400 Analytical Techniques (3 credits)

#### 2. Course Requirements by Instrument (9 credits)\*\*

##### Ensemble -

- All MM/PRL candidates in strings and in winds, brass, and percussion must enroll for two semesters of ensemble during the first two semesters of their study at Eastman. No more than four (4) credits earned through participation in the School's various large and chamber ensembles may be used against the 30 credits required for the degree. Students who wish to participate for more than two semesters may register for ensemble for no credit and no charge.
- Students who major in voice shall register for and participate in a choral ensemble for one semester during their first year of graduate study, that semester to be determined each year by the director of choral activities and the voice faculty. Voice students who do not need the credit to fulfill their degree requirements, may register for no credit and no tuition charge.
- As of fall 2000, all new MM/PRL majors in piano are required to accompany one singer and one instrumentalist during each semester of residence (up to and including four semesters). This will include one rehearsal and one lesson per week with each partner (pianists will not be required to work more than 8 hrs./wk.) All MM/PRL pianists who receive graduate awards in accompanying will automatically meet this collaborative requirement by fulfilling the terms of their graduate award, and will not have any additional collaborative responsibilities.

**Other requirements** - The remaining credits to make up the minimum total of thirty (30) are prescribed, in part, for students whose major instrument is guitar, harp, harpsichord, organ, or voice, and elective for all other students in the program. All elective credit must come from courses numbered 200 or higher, NONE MAY BE EARNED FOR APPLIED MUSIC STUDY, and **no more than six (6) may be earned in courses which are not music courses**. Guitarists are required to enroll for GTC 401, 402 (Seminar in Guitar--4 credits), harpists for PED 210, 211 (Harp Pedagogy --2 credits), harpsichordists for KBD 407 (Harpsichord Performance and Literature through the Eighteenth Century --2 credits) and KBD 443 (Keyboard Continuo Realization--2 credits), organists for KBD 421, 422, 423, 424 (Organ Repertoire--8 credits), and singers for either two semesters of CHB 431, 432 (Voice Repertoire--2 credits) or one semester of PRF 431, 432 and one semester of OP 415 (Opera Repertoire).

Credit for courses in which a grade lower than "C" has been earned will not be counted toward completion of the thirty -credit requirement. A student who receives a grade of "C" in six (6) credit hours or more of the total credits for his or her degree will be considered to have an unsatisfactory record, will be placed on probation, and may be dismissed from the degree-program. A student on probation normally may not hold a Graduate Award. Decisions regarding academic probation are made by the Associate Dean of Graduate Studies in consultation with the department chair and other relevant faculty.

- **Wind, Brass, Percussion, Strings**
  - ENS 400 Large Ensemble-Fall (1 credit)
  - ENS 400 Large Ensemble-Spring (1 credit)
- **Guitar**
  - GTC 401 Guitar Studies -Fall (2 credits)
  - GTC 402 Guitar Studies -Spring (2 credits)
- **Voice**
  - Remedial Foreign Language\*
  - CHB 431 Voice Repertory (1 credit)
  - CHB 432 Voice Repertory II (1 credit)
  - (Students may substitute OP 415 for either CHB 431 or 432)
  - Ensemble as assigned (2 credits)
- **Organ**
  - KBD 421 Organ Repertory I (2 credits)
  - KBD 422 Organ Repertory II (2 credits)
  - KBD 423 Organ Repertory III (2 credits)
  - KBD 424 Organ Repertory IV (2 credits)
- **Harpsichord**
  - KBD 407 Perf. & Lit. thru 18<sup>th</sup> Century (2 credits)
  - KBD 443 Keyboard Continuo Realization (2 credits)
- **Harp**
  - PED 210 Harp Pedagogy (1 credit)
  - PED 211 Harp Pedagogy (1 credit)
- **Elective Credit** --all instruments

As needed to make part 2 total at least 9 credits.

### 3. Non-credit Requirements

- Listening Test May be repeated without penalty until passed.
- Oral Examination To be taken before the degree recital.
- Recital Continuous lesson registration required until recital is presented.

\* If required by department based on placement examination. Does not count towards 30 credit minimum.

\*\* 4 credit ensemble maximum, 6 credit non-music maximum, all courses must be @ 200 level or higher. Lessons do not count toward elective credits.

#### 09.02.08.02 Ensemble. (previous)

Candidates in strings, and in winds, brass, and percussion must enroll for two semesters of large ensemble during their first year of matriculation. No more than 4 credits earned through participation in the School's various chamber ensembles may be used against the 30 credits used for the degree. Non-keyboard instrumentalists may be required to participate in the instrumental ensembles to a maximum of two semesters at the discretion of the conducting and ensembles department in consultation with the relevant applied music departments. At the discretion of the director of choral activities, students whose major instrument is voice shall participate in choral ensemble for one semester to be determined by the director of choral activities and the voice faculty. MM/PRL pianists will be required to be the exclusive pianist for one singer and one instrumentalist during each semester of residence (up to and including four semesters). These pianists will be expected to find their own collaborative

partners, with advice from their piano teachers if needed. Pianists will be available for one rehearsal and one lesson per week for each of their partners. Recitals, juries, studio classes, and Eastman competitions (e.g. Concerto Competition, Kneisel Lieder Competition) sometimes create a need for more intensive rehearsal. Recitalists and pianists should make reasonable adjustments for these events by mutual prior arrangement, but pianists will not be required to exceed more than eight hours of collaboration per month with each partner. Specific policies concerning professional standards and mutual expectations are outlined in a document entitled Collaborative Partnerships. All students are encouraged to become familiar with the information in this document. All MM/PRL pianists who receive graduate awards in accompanying will automatically meet this collaborative requirement by fulfilling the terms of their graduate award, and will not have any additional collaborative responsibilities.

Guitarists are expected to present a special jury -performance of a complete concerto for the instrument.

Singers in the Performance and Literature major may use the 7 credits of electives available to them in their basic program, plus any additional courses they may wish to take, to establish specialization in a field such as opera and opera literature, early music, chamber music, extended language and lyric diction study, or pedagogy. Elective courses must be numbered 200 or higher; a maximum of 6 credits may be selected from non-music courses. The appropriate specialization for an individual student is chosen by the student in consultation with his or her voice teacher and academic advisor.

**09.02.08.03 Woodwinds Specialist**

Through the performance and literature major, a student may develop as a woodwinds specialist. Prerequisites for this program are the same as those for other students admitted to the performance and literature major, except that the applicant must present the entrance audition on both the major and secondary major instruments. In addition to the courses in music history and theory taken by all students majoring in performance and literature, the candidate in woodwinds also will enroll for the following in place of the elective courses: a minimum of two semesters of study of the major instrument (460A lessons), the secondary major instrument (460 lessons), and each of three secondary minor instruments (430 lessons). Students must also complete two semesters of ensemble and a full recital on the major and secondary instruments as well as a performance or a less formal recital of a sonata or equivalent work on each of the secondary minor instruments. The minimum total semester hours in the woodwinds program is 35.

**09.02.08.04 MM PRL Degree Recital**

One full-length solo recital is required of all candidates for the master's degree in Performance and Literature. It is to be prepared under the guidance of the student's major applied teacher, and the student must be registered for credited instruction with that teacher during the semester in which the recital is presented. These recitals normally comprise at least fifty minutes of music and demonstrate the student's ability to perform solo literature on an advanced level. At least two evaluators will attend the recital: the student's major applied teacher and at least one of the teacher's departmental colleagues. Both of these persons must approve the recital, and it is the student's responsibility to schedule the

recital when all required evaluators can attend. Some departments require more than two evaluators to attend the recital; students should check with their applied teachers to make sure that the scheduling and evaluation of their recitals follow departmental procedures.

The recital is to be scheduled in such a manner, also, that the Oral Examination can take place before the recital occurs. Since no degree-mandated recitals may occur after the last day of classes of either semester, students scheduling their recitals at the end of the Spring Term should assume that their Oral Examinations will take place before Jury Week.

All arrangements for the recital are to be made by the student. Information concerning scheduling and other responsibilities of the student in connection with the recital are found in the booklet, "Student Recital Handbook," available from the Concert Office.

MM/PRL students must register for ESM 401 in the semester in which they plan to give their recital. There is no cost for recital registration, and no credit is awarded. A grade of "P" is recorded when the recital is passed. The results of the degree recital will be submitted to the departmental chair, who forwards the grade to the Registrar. Students who intend to graduate at the end of the semester in which they present their degree recital should plan to play their recital no later than the last day of final examinations.

**09.02.08.05 Juries**

Each student in the Master of Music degree-program in Performance and Literature must perform an official jury examination before receiving the degree. Normally, MM/PRL students are expected to take a departmental jury during their first year of residency at Eastman. Most juries are held in April (during a week when all academic classes and ensembles are cancelled); however, some departments also hold juries in December. Consult your department chair for the exact dates of the juries in a given year. Jury examinations for all students are requested by their major applied teachers, but it is the responsibility of each student in the MM/PRL program to see to it that s/he presents at least one jury examination before completing the degree-program.

Students who, as Eastman School undergraduates, have attained the highest grade-level or have been awarded the Performer's Certificate may be excused from the necessity of taking a graduate jury, on the basis of a request from the major applied teacher which is approved by the department chair.

<b>09.02.09 Master of Music Degree-Major in Piano Accompanying and Chamber Music</b>	
Prerequisites: an undergraduate degree or its equivalent, normally with a major in piano performance or accompanying. Language proficiency equivalent to one year of college-level instruction in one of the following languages: French, German, or Italian.	
course	credit
ACM 460A (private accompanying study, 4 sems.)	20
CHB 401 (Instrumental. Sonata and Duo Rep.)	2
CHB 402 (Voice Rep. for Pianists)	2
CHB 403 (Piano Chamber Music Rep.)-2 credits or ACM 405 (Opera Coaching)-1 credit	2 or 1
ACY 415A, 415B, 416A, 416B (Lyric Diction)	4
TH 475 (Interm. Keyboard. Skills) or TH 476 (Adv. Keyboard. Skills)	3
TH 400 (Analytical Techniques.)	3
MHS 480 (Bibliography)	2
One of the following:	3
• MHS 423 (Baroque)	
• MHS 424 (Classic Period)	
• MHS 425 (Nineteenth Century)	
• MHS 426 (Twentieth Century)	
total credit	40-41

**09.02.11 Master of Music Residency & Time Limits**

The Master of Music degree in Performance and Literature must be completed within five years of first registration. For example, if the first registration is in September of 2002, all requirements must be completed by the end of the 2007 Summer Session. Individual requests to extend this time limit may be granted by the Graduate Professional Committee. Such requests should explain the circumstances which have caused the need for the extension. Students who temporarily drop out of the degree-program must register for ESM 985 (Leave of Absence) during each semester of absence. If only non-credit requirements of

the degree (e.g. the recital, the oral examination, the listening test) remain, the student must register for ESM 995 (Continuation of Graduate Enrollment) or ESM 999 (Continuation of Graduate Thesis/Dissertation) during each semester of absence. The primary difference between 995 and 999 is that the latter allows a student to maintain full-time status. Permission to register for 985, 995, and 999 must be granted by the Associate Dean of Graduate Studies. During the semester preceding the end of an absence from the degree-program, the student must be in touch with the Associate Dean of Graduate Studies to learn if

instruction needed to complete the student's program will be available when s/he returns.

### 09.03 Doctor of Musical Arts Degree

#### 09.03.01 General

The Doctor of Musical Arts (DMA) degree is designed to represent high attainments in the practice of music, with emphasis on the arts of performing, composing/arranging and teaching. A candidate for this degree must be, first of all, a capable practitioner of a chosen art. He or she must also demonstrate intellectual attributes of high order. Only those who meet rigorous standards in musical performance and scholarship will be accepted for candidacy. All applicants seeking entrance into the conducting program must have at least two years of significant experience. The ideal candidate for the jazz studies major must be, first of all, a capable instrumentalist and either or both a first-rate improviser and jazz composer/arranger.

The fields in which a candidate may concentrate for the Doctor of Musical Arts degree are piano accompanying and chamber music (ACM), performance and literature (PRL), composition (CMP), music education (MUE), conducting (CND) and jazz studies and contemporary media (JCM) (students may matriculate into the JCM major beginning fall 2002).

#### 09.03.01.01 Continuation from MM to DMA in Performance & Literature

Some students enrolled in the Master of Music program in Performance and Literature consider continuation of Eastman study through enrollment in the Doctor of Musical Arts program. Such students should discuss this possibility with their major applied teachers and should consider very carefully in this context the ease (or difficulty) with which they have been able to handle their master's-degree coursework. They should feel encouraged to at least begin the application process if their major applied teacher supports this plan and if their grades in Music History and Theory courses are largely "A" or "A-." Experience has shown that students whose "classroom" grades in the master's degree are consistently in the "B" range either are not admissible to the D.M.A. program or, if they are, have severe difficulty with doctoral seminars, research projects, and the doctoral examinations.

Students wishing to begin doctoral study in June or September should complete their application paperwork by December 1.

#### 09.03.02 Residence; Time Limits

The curriculum for the Doctor of Musical Arts degree will normally require 90 semester hours beyond the bachelor's degree or 60 hours beyond an acceptable master's degree. Majors in piano accompanying and chamber music normally will be in residence for two full academic years. Those who hold the Eastman master's degree in piano accompanying and chamber music may be required to be in residence for only one year. For conducting majors, two years beyond the master's degree must be in full-time residence; at least one year of full-time residence is required of all other majors. Full-time residence is defined as two consecutive semesters exclusively devoted to graduate work. During this period the student must obtain credit for at least 24 semester hours of work, except for one holding an assistantship, who may register for 18 semester hours, but not more than 24 semester hours.

Graduate students occasionally are admitted to a doctoral program having earned only a bachelor's degree. More commonly, however, a graduate student will have earned a master's degree at the Eastman School of Music or elsewhere before being admitted as a doctoral candidate. Work leading to the DMA degree is expected to be completed within seven years following the bachelor's degree or six years following the master's degree. Candidates unable to complete their work within these time limits may petition the associate dean of graduate studies for an extension of time. Such extension, if granted, will be of limited duration.

#### 09.03.03 DMA PRL Juries

Approved by the Graduate Professional Committee at their meeting on 2/25/04

Normally, all DMA/PRL and DMA/JCM students are expected to take a departmental jury sometime during their first year of residency at Eastman. All DMA/ACM majors are expected to play a jury in December of their first year in residence. In rare instances, DMA Accompanying students may be allowed to perform their jury the following December.

Graduate juries will be graded as pass or fail, according to the expectations established by each department for their students. If a student fails the jury, the

department will recommend one of two courses of action to the Associate Dean of Graduate Studies: 1) The student will be placed immediately on probation (resulting in the removal of any graduate award), with clear stipulations regarding the action that the student must take to be removed from probationary status. The time period of the probationary status will be conveyed to the student, as well as the consequences that will arise if the stipulations or time period are not observed.

2) The department may recommend to the Associate Dean of Graduate Studies that the student be given the option of a leave of absence (ESM 985 Inactive Status), for a stipulated length of time, in order to tend to the issues that may be at the root of the failed jury.

Students who are accepted to Eastman on the basis of self-made audition tapes (as opposed to a recording made during one of Eastman's regional auditions) must pass their first performance jury during the first year. A student who fails this jury may be dismissed from the performance major or the School.

Students who, as Eastman School undergraduates or master's students, have attained the highest grade-level, or have been awarded the Performer's Certificate, or the Artist's Certificate, may be excused from the necessity of taking a graduate jury. A request to be excused from the jury must be made by the major applied teacher, and is approved by the department chair.

#### 09.03.04 Performance Requirements

Public demonstrations of proficiency in the field of practical music are required of all candidates for the Doctor of Musical Arts degree. Candidates majoring in piano accompanying and chamber music will present four recitals: one lecture-recital, one recital with a vocalist or vocalists, one recital with an instrumentalist or instrumentalists, and one collaborative recital. Programs for all required performances must be approved by the candidate's major teacher (and, for conducting majors, by the conducting and ensembles department faculty) and his or her advisor. These presentations will represent work the student and his or her major teacher have done together through registrations for study both before and concurrent with the times of the events. A faculty committee will be in attendance at each public program and will pass upon its acceptance.

- Candidates majoring in performance (PRL) will present three recitals. DMA/PRL Students are encouraged to perform at least two of their three recitals by the end of their second year of study. The proportion between lecture and solo recitals will vary according to individual needs and students are expected to use different repertory for solo recitals from that used in lecture recitals. Candidates for the Doctor of Musical Arts degree in music education will satisfy the recital requirements specified by their performance departments. In most cases, three recitals will be required, one of which will be a lecture recital.
- Candidates majoring in performance (PRL)-piano will be required to play a fourth degree recital. The fourth recital should be collaborative. At least two of the participants must be presenting this performance as a required degree recital. Collaborative degree recitals may have independent juries of three members for each student degree recitalist, or a single faculty jury of three members who will serve as the jury for all student degree recitalists performing on the program. DMA/PRL students in piano may not use a collaborative performance to fulfill a Performer's Certificate requirement. Piano concerto performances may not be used for collaborative degree recitals.
- Public demonstrations of proficiency in the field of jazz are required for all jazz studies (JCM) candidates. Candidates majoring in jazz studies will present three recitals. Students are encouraged to complete/pass at least two of their three recitals by the end of their second year of study. The proportion between lecture and solo recitals and the balance between performance and composition/arranging will vary according to individual needs. Students are expected to use different repertory for solo recitals from that used in lecture recitals.
- Candidates majoring in composition (CMP) will present two recitals comprising works by the composer, works conducted by the composer, and works performed by the composer on his or her major instrument. In this last category, a standard work, either twentieth century or pre-twentieth century is required.
- Participation as conductor in three public concerts is required of conducting (CND) majors.

### 09.03.05 Lecture Recital

The lecture recital is, in a very real sense, the culmination of the Doctor of Musical Arts degree program, in that it requires the candidate to bring to bear his or her accumulated skills and knowledge on a presentation demonstrating an ideal synthesis of performance and scholarship. The following statement of policy is intended to aid the candidate in the preparation of this event.

**Choosing and developing the topic** At least two months prior to the projected date of the lecture recital, the candidate must submit a proposal (which includes date, time, and place of lecture recital) that has been approved by two faculty advisors. The first advisor is the major applied teacher, and the second is chosen typically, but not exclusively, from the Jazz and Contemporary Media, Music Education, Musicology, or Music Theory faculties. The signatures of these two faculty members indicates their approval of the proposal and their willingness to work with the student as co-advisors on the preparation of the lecture recital, to attend the event, and to participate in the evaluation of it. Students are encouraged to develop the lecture recital out of research begun in a Jazz and Contemporary Media, Music Education, Music History, Musicology, or Theory course, an independent study, or a Doctoral Essay, though the topic may be unrelated to such enrollments. It can have to do with performance and analysis, performance practice, pedagogy, editions, new music, or other areas of the student's interest. In developing the presentation, the candidate should think of it as being directed to his or her fellow doctoral students. It can be thought of as something appropriate for presentation at a college or university job interview or at a meeting of a national professional organization such as the College Music Society or the Music Teachers National Association. It is the student's responsibility throughout the preparation of the lecture recital to maintain regular contact with the project's co-advisors. Though, to help ensure a coherent and well-organized presentation, the co-advisors may require the student to write out the entire lecture portion, it is expected that he or she will know the material well enough by the time of the lecture recital to be able to present it from notes or a topical outline. After the two faculty advisors have approved and signed the student's proposal, the student must obtain the signature of his or her program advisor.

**Recital registration** Students are required to register for Lecture Recitals much as they would register for other classes. Students should register for ESM 503 Doctoral Lecture Recital. A faculty signature is not required, and there is no charge for this registration. Students may add or drop their recital registration by using a "Schedule Change Request" form. No faculty signature is required and no financial penalty will be incurred. No penalty will be assessed for late recital registration, which will be permitted at any time. Once reported by the student's department chair as approved, the recital will appear on the official transcript with a grade of "S" for satisfactory. The student will be informed of the outcome of his/her lecture-recital by the evaluating committee after the lecture-recital is concluded. Piano majors will be informed at a later time by the departmental secretary or by the department chair.

**Format for the presentation.** Students are expected to attend lecture recitals throughout the time they are enrolled in the program, to develop a personal sense of various formats that are used and which might be appropriate for topics the student is considering. It is expected that the lecture recital will last approximately one hour, including a few minutes at the end for questions from those in attendance. Of this time, not more than 30 minutes may be used for a complete performance of the work(s) being presented. The basic format normally is a lecture, illustrated by brief performance excerpts, followed by a complete performance.

**Evaluation of the presentation.** The student submits the signed proposal of the lecture recital to the associate dean of graduate studies at least two months in advance of the recital. The associate dean of graduate studies then designates a third faculty member who will join the co-advisors to form the committee that will evaluate the presentation. The third committee member for piano performance majors will be a member of the piano faculty, designated by the chair of that faculty. These proposals should be submitted to the Piano Department Secretary. A lecture recital may be repeated one time.

### 09.03.09 Foreign Language Requirements

#### 09.03.09.01 Piano Accompanying and Chamber Music Majors

As a prerequisite to admission, students in the piano accompanying and chamber music major will have developed language proficiency equivalent to at

least one year of college-level instruction in one of the following languages: French, German, or Italian. This proficiency is tested by a language/diction examination administered during the student's first semester of enrollment. Before the end of the second year of residency, each D.M.A. candidate in this major will have developed reading proficiency in one of the remaining languages equivalent to at least one year of college-level instruction in that language, and diction proficiency in English, French, German, and Italian. These requirements must be satisfied in one of the following ways before the student is permitted to undertake the comprehensive examinations: by successful completion of a departmental examination in translation and pronunciation; by completing the appropriate diction course and the equivalent of one year of college-level language study with a grade of "B" or higher in each language.

#### 09.03.09.02 Conducting (Instrumental & Choral)

Proficiency should be the equivalent of two years of undergraduate study in French, Italian, or German. The degree of proficiency will be tested by written entrance examination, by the conducting faculty in the form of a translation. If the necessary degree of proficiency is not reached, a language will be a mandatory part of the student's curriculum until it is reached. In this case, the student will be required to pass a normal final examination or complete an undergraduate sophomore level language class with a grade of B or higher.

There is no foreign language requirement for other majors in the Doctor of Musical Arts program, except in those instances where the knowledge of a foreign language is essential to research or other work in a specific field.

**09.03.06 Program of Study**

The program of study lists those courses for which the student will receive graduate credit. Individual programs of study may vary considerably, depending upon the needs of the student, as revealed in the placement tests in theory (jazz/non-jazz) and music history (jazz/non-jazz), general educational

background, and career goals, but each student's program normally will comprise at least 60 credits beyond the master's degree. When approved by the graduate professional committee, the program of study constitutes the formal requirements which must be met by the student before completion of work for the degree. Subsequent changes of program can be made only by action of the committee.

<p><b>I. Applied Music (other than JCM) 20-25 credits</b> Performance &amp; Literature (PRL) students must be enrolled for applied music study (460A-5 cr. hr.) for a minimum of four consecutive semesters. PRL students who have completed four consecutive semesters of applied-music study and who wish to register for anything less than 5 cr. hr. of applied music in a given semester must submit their request in writing to the dean of academic affairs. Accompanying, composition, conducting, and music education students must enroll for applied-music study (460A-5 cr. hr.) for a minimum of two consecutive semesters.</p> <p><b>Applied Jazz and/or Classical Music (JCM only) 20 credits</b> JCM students must be enrolled for jazz or classical applied music study (460A-5 cr. hr.) for four semesters.</p>	<p><b>II. Research and Writing Seminars 12 credits</b> Consisting of one of the following: (A) four MHS or JCM (for JCM majors only) 590s; (B) three MHS or JCM (for JCM majors only) 590s plus one of the following: TH 481, TH 581, TH 590, MUY 400- or 500-level course or independent study at the 500 level (major document required); (C) two MHS 590s (must be JCM 590 for JCM majors) plus a doctoral essay (6 credits); (D) dissertation (12 credits) N.B. If option C or D is chosen, the student must submit a proposal to the graduate professional committee, which votes on the proposal, and appoints a three-member faculty committee (at least one member will be from the music education, musicology, or music theory departments) who will serve as the final jury after the essay/dissertation is complete in fair copy. In addition, if option C or D is chosen and the essay/dissertation does not involve work in music history, then 9 credit hours of MHS will be required in the minor field/elective category.</p>
<p><b>III. Music Theory (other than JCM) 9 credits</b> All students will be required to take TH 401-402 plus one additional theory course of their choice. With special permission of the theory department chair, TH 511 may be substituted for TH 401 and/or TH 513 may be substituted for TH 402. TH 400 may not be used. Music Theory (JCM only) 6 credits Six credits as determined by the student, his/her advisor and the result of placement tests. At least one course must be an analysis course (TH 401, 402, 511, 513, or 531) TH 400 may not be used.</p>	<p><b>IV. Jazz Composition/Arranging (JCM only) 6 credits.</b> Courses to be determined based on background and experience of the student. They could include Jazz Composition and Arranging II &amp; III (JCM 224 &amp; 225), Film Scoring (JCM 233 &amp; 234), Advanced Projects in Arranging and Composition (JCM 481 &amp; 482).</p>
<p><b>V. Minor/Electives 14-19 credits (16 credits for JCM majors)</b> Students are encouraged to develop a minor field (normally at least three courses, ca. 8-12 credit hours) in consultation with their advisor. The minor field, along with the program of study, must receive approval of the graduate professional committee by the third semester of doctoral study (normally after 20 credit hours have been taken). The minor field may occasionally involve applied-music study in a secondary instrument or voice; in such cases, a maximum of 6 credit hours of applied-music study may apply towards the minor. It is expected that a jazz DMA student would not normally minor in Music History, since that level of interest would probably direct the student to a PRL emphasis with a JCM minor. A minor field in music history comprises four courses from the Music History and/or Musicology listings, all of which are on the 400 level or above and two of which are on the doctoral (500) level. A student wishing to minor in composition must receive explicit permission to do so from the composition department. Such permission is granted only on the basis of review by that department of three or four works by the student. The minor will be a course of study assembled by the faculty which will consist of a minimum of 12 credit hours. Of these 12 credits, there must be two semesters of composition study with a faculty composition teacher. Other courses from the offerings of the composition department will be determined according to the particular needs and abilities of the student seeking this minor.</p>	<p><b>09.03.07 Remedial Courses</b> Remedial courses that are required as a result of the placement exams [English (if it is a second language), Bibliography (MHS 480), Music History (MHS 119), Music Theory (TH 116), Review Ear Training (TH 115), Jazz Theory (JCM 119), Jazz History (JCM 241)] or upon admission to a program must be taken above and beyond the 90 credit hours required for the DMA Required remediation in the above must be taken as additional credits to the 90 credit program of study.</p>
<p><b>09.03.08 Additional Requirements</b> Students majoring in composition are required to take CMP 491-494. For the degree in composition or music education, there will be a strong secondary emphasis in performance. In consultation with their program advisor, students majoring in piano accompanying and chamber music will develop a minor field in an area such as Baroque performance practice, opera coaching, or interdisciplinary studies in the humanities. These students will also enroll for three doctoral seminars in music history and 10-12 additional credits in music history and theory. Conducting majors will declare an emphasis for their studies in one of the following areas: literature and performance of (1) instrumental music or (2) choral music, and will concentrate on that specialization. A substantial portion of time also will be devoted to conducting in areas other than one's principal repertory. A feature of the conducting program is regular tutorial sessions, given in conjunction with a significant amount of contact hours with the School's ensembles. The advisor for the independent study must approve Independent study proposal before it is approved by the associate dean for graduate studies.</p>	<p>coursework and language exams, if applicable) of the degree and two of the performance requirements (plus the departmental jury) have been met.</p>

**09.03.10 Candidacy; Comprehensive Examinations**

Before completing the degree, all persons in the Doctor of Musical Arts program must pass the comprehensive examinations and must satisfy their various major departments and the graduate professional committee that they have attained broad competency as practitioners of music. A person submitting a full dissertation to satisfy the requirements of the degree will not be considered a candidate for the degree or permitted to begin work on the dissertation until he or she has passed the comprehensive examinations.

The comprehensive examinations will consist of a written examination in the fields of music history, literature, and theory, and an oral examination of a broad nature covering the student's major and minor fields of study. Students submitting a full dissertation to satisfy the requirements of the degree must pass the comprehensive examinations at least seven months before the final examination (see below). Students not writing a dissertation or doctoral essay will sit for the comprehensive examinations after all academic requirements (i.e.,

coursework and language exams, if applicable) of the degree and two of the performance requirements (plus the departmental jury) have been met.

For JCM majors, the written examination will include jazz history, theory and literature questions in addition to non-jazz questions and will be designed in such a way that the jazz student will be on equal footing with the non-jazz student. While the exact format of the comprehensive examination has yet to be finalized, discussions with the Music History and Theory departments indicate that perhaps the best solution is as follows: Parts I, II, and IV would be expanded to include jazz questions. Those sections would be graded in the usual manner. Section IV would be specialized and specific to the jazz student. The questions would be written and graded by jazz faculty. The Comprehensive Examination taken by non-JCM majors may be expanded to include more choices of essay topics, and term identifications, so as to accommodate the JCM student to a significant extent. Still, it is expected that the student will be able to demonstrate on this exam some basic fluency in and familiarity with non-jazz theory, history and repertoire. We are expressly not seeking to create a totally separate comprehensive exam for JCM students. JCM students submitting a full dissertation to satisfy the requirements of the degree must pass

the comprehensive examinations at least seven months before the final examination. Students not writing a dissertation or doctoral essay will sit for the comprehensive examinations after all academic requirements (i.e., coursework) of the degree and two of the performance requirements (plus the departmental jury) have been met.

The committee of examiners for the comprehensive examinations will consist of members of the graduate professional committee and designated members of the graduate faculty.

A second qualifying examination after failure may not be taken within five calendar months. A second repeat examination may be taken only with the permission of the Graduate Professional Committee.

#### 09.03.11 Dissertation

Candidates for the Doctor of Musical Arts degree majoring in composition and music education are required to complete a dissertation, and those majoring in conducting to complete a final project. Composition majors submit a composition in the form of an extended work for either orchestra, chorus, or large chamber ensemble. Majors in music education submit a research project of large scope related to practical musicianship in that field. The final project for conducting majors normally consists of (1) a research paper dealing with selected repertory, (2) one or more public performances of that repertory, in the candidate's field of emphasis, in which professional proficiency is expected; performances must be scheduled at least two months after the final, written research paper has been approved by the reading committee, and (3) a lecture-recital to be given in a rehearsal at least two weeks before the performance. A proposal for the research paper for conducting majors must be approved by the graduate professional committee along with the candidate's program of study, and may be co-advised by a faculty member of the conducting and ensembles department as well as a faculty member in musicology, music education, or music theory; in any case, at least one reader from outside the department will serve on the three-member reading committee that grants approval of the final research paper.

With permission of the relevant department(s) and approval of the graduate professional committee, majors in performance and literature may replace 6 or 12 of the required credits in music history and/or music theory with a major research project. The proposal of the 6-credit project (a doctoral essay) or the 12-credit project (a dissertation) must receive endorsement from the department (music history, music theory, or composition) before it is submitted to the graduate professional committee for final approval.

Ordinarily, the dissertation must be written in residence. In any case, it must be written under the supervision of the candidate's advisor and, when completed, must be approved by him or her and by at least two other faculty readers. Where a composition is the dissertation, the complete score and parts must be submitted to the composition department at least two weeks before the scheduled date of performance.

Two copies of the dissertation are to be presented for permanent deposit in the Sibley Music Library of the Eastman School of Music, and—except in the case of composition dissertations—a third copy is to be presented to the major department. The candidate should prepare an additional copy for personal use.

#### 09.03.12 Oral Examination (MM & DMA)

A final oral examination (a defense of the dissertation) is not required of D.M.A. candidates unless requested by the candidate, the department, the associate dean of graduate studies, or the advisor.

The Oral Examination is administered by the student's major applied department and normally is taken before and is concerned primarily with the student's degree-recital. It is the student's responsibility to inform the chair of his or her major applied department of the date of his or her degree-recital, as soon as that date is established with the Concert Office. In consultation with the student's major applied teacher, the chair will then determine the membership of the student's oral examination committee and the date and time of the examination,

and will report that information to the Department Secretary. The principal subject of the Oral Examination is determined by the student's major applied teacher. As was mentioned above, this subject normally is some aspect of the student's degree-recital. However, at the discretion of the major applied teacher, it may be some other topic relevant to the student's performance area. AT LEAST TWO WEEKS BEFORE THE EXAMINATION, the major applied teacher will inform the student of the principal subject of the examination, and the student will prepare a 10-15 minute presentation on the subject for the first part of the examination. The remaining portion of the examination will consist of questioning by the examiners on the subject of the presentation or on other topics related to the subject or to the student's recital. At the request of the student or his/her major applied teacher, one member of the Oral Examination committee may be from outside the department, such substitution being called for when the principal subject of the examination makes it appropriate. The chair of the examining committee will be appointed by the chair of the student's major applied department and will be someone other than the student's major applied teacher.

#### 09.03.13 Listening Test (MM & DMA)

Described in the Eastman School Bulletin as "a comprehensive aural examination in music literature," the Listening Test in part evaluates the student's ability to identify by ear specific works taken from a published list of approximately thirty works which represent a broad spectrum of historical periods and performance media. It also tests the student's ability to identify works not on the published list, by style-period rather than by title, with some brief description of the characteristics of the work that suggest the period choices. Approximately two-thirds of the Test will be given over to identification of specific works from the published list; the other one-third will be style-identification.

The basic list of thirty works is published annually in September by the Musicology department and serves as the source for the Listening Tests administered by that Department once during the Fall Term, twice during the Spring Term, and once during the Summer term—(see dates on Graduate Calendar, available in Graduate Office). Students must register their intent to take the test by signing up at the Musicology Department Office (Room A408). Copies of the list are available from the Musicology Department Office (Room A408) or the Graduate Office, Mezzanine 3. Students are urged to take the Listening Test as soon as possible in their degree program, as it may be taken repeatedly (without prejudice on the part of the graders) until it is passed. The works chosen from the published list of thirty vary from semester to semester. **The Listening Test is a degree requirement, and students must pass the examination in order to walk and participate in the commencement ceremony.**

#### 10.00 Course Descriptions and other Registration Options

Within the parentheses following the course number, Roman numerals I and II will indicate the semester in which the course is to be offered; the letter S will indicate that it is to be offered during the summer session. The Arabic numeral following indicates the credit hours. All courses listed on the following pages are given at the Eastman School's campus. The Eastman School of Music reserves the right to withdraw any course announced if circumstances so justify.

#### 10.05 Special Enrollments

**6ESM 201 Undergraduate Senior Recital.**

**6ESM 300 Undergraduate Leave of Absence.** Requires permission from Dean of Students.

**6ESM 399 Undergraduate Continuation of Enrollment.** Requires permission from Dean of Students.

**6ESM 401 Masters Degree Recital.**

**6ESM 402 Masters Jazz Degree Recital.**

**6ESM 405 MM ACM Recital with Vocalist**

**6ESM 406 MM ACM Recital with Instrumentalist**

**6ESM 501 First Doctoral Recital.**

**6ESM 502 Second Doctoral Recital.**

**6ESM 503 Doctoral Lecture Recital.**

**6ESM 504 DMA Piano Collaborative Recital.**

**6ESM 505 DMA ACM Recital with Vocalist.**

**6ESM 506 DMA ACM Recital with Instrumentalist.**

**6ESM 985 Graduate Inactive Status.** For master's or doctoral candidates who have not completed coursework or other noncredit requirements (i.e., recitals, oral examinations, listening test, qualifying examination, etc.), but who have more to complete than just the thesis or dissertation. Requires approval from dean of graduate studies. See [Inactive Status](#) form for more information.

**6ESM 995 Continuation of Graduate Enrollment.** For doctoral candidates who have completed their course and credit requirements and are writing the dissertation in absentia. See [special registration worksheet](#) for more information.

**6ESM 999 Graduate Thesis/Dissertation.** May be taken by doctoral candidates who have completed their course and credit requirements and are writing the dissertation in residence; or by International Students in their final semester of study. See [special registration worksheet](#) for more information. Carries no credit. Credit-bearing dissertation registrations (ESM 595/596) can be found within the course descriptions for their respective subject.

Students registered for 999 are considered "full time"; students registered for 985 and 995 are considered to be "inactive" for purposes of verifying registration for student loan deferral, visa compliance, and any other inquiry for which the student has authorized the release of information.

#### 10.08.01 Accompanying

**6ACY 100 (I, II-1) Required Accompanying.** Required of all piano majors. All undergraduate piano majors are required to accompany, without financial compensation, two (2) fellow students per week, normally in their sophomore, junior, and senior years, as assigned by the coordinator of the piano accompanying program.

**6ACY 201 (I-2) Accompanying Class.** A course designed to introduce the undergraduate piano major to the basics of ensemble with singers. Standard repertory will be assigned and the course will culminate in a class recital. Prerequisites: KBD 111 and 112.

**6ACY 202 (II-2) Accompanying Class.** A course designed to introduce the undergraduate piano major to the basics of ensemble with one other instrument. Standard string and wind repertory will be assigned, and the course will culminate in a class recital. Prerequisites: KBD 111 and 112.

**6ACY 405 (I-1) Opera Coaching.** Study of the practical skills needed to coach opera singers and to prepare the pianist to work in a professional operatic environment. Arias and scenes from standard repertory ranging from Mozart to present day will be selected. Special attention given to unique challenges of the lyric theater: stylistic interpretation of accompanied and secco recitative, the basics of vocal ornamentation as it applies to the stage, the creative realizing of piano transcriptions of orchestral accompaniments, playing conducted rehearsals, etc. (Offered in fall semester concurrently with OP 415). Prerequisite: permission of the instructor. Strong interest in languages recommended. May be repeated for credit.

**6ACY 415A (I, II-1) English Lyric Diction.** Study of the basic rules of English lyric diction. Preparation and performance of English texts in musical settings. Intended for graduate piano accompanying majors; for singers only with the permission of the voice department.

**6ACY 415B (I, II-1) German Lyric Diction.** Study of the basic rules of German lyric diction. Preparation and performance of German texts in musical settings. Intended for graduate piano accompanying majors; for singers only with the permission of the voice department.

**6ACY 416A (I, II-1) French Lyric Diction.** Study of the basic rules of French lyric diction. Preparation and performance of French texts in musical settings. Intended for graduate piano accompanying majors; for singers only with the permission of the voice department.

**6ACY 416B (I, II-1) Italian Lyric Diction.** Study of the basic rules of Italian lyric diction. Preparation and performance of Italian texts in musical settings. Intended for graduate piano accompanying majors; for singers only with the permission of the voice department.

**6ACY 596 (I, II, Scredit to be arranged) Dissertation (Doctor of Musical Arts).**

#### 10.08.02 Art History

**6AH 113 (I-3) History of Western Art.** Survey of works of Western art in the years 1300-1950. Emphasis is placed on developing a vocabulary for the effective description and analysis of art. Other themes considered include patterns of patronage; the interrelationship of art with music, literature, technology, religion, and popular culture; and the changing dynamics of women as both subject and artist.

**6AH 213 (II-3) Renaissance and Baroque Art.** This course examines in greater depth the concepts introduced in AH 113, focusing on the development of Renaissance aesthetics in painting, sculpture, and architecture, and artistic responses to the Reformation and Counter-Reformation. There is a strong emphasis on understanding the historical events of the period. We explore the change in attitude towards the artist from craftsman to creative individual, and trace the efforts of women artists to develop independent careers. Prerequisites: AH 113, HUM 101/102.

**6AH 214 (II-3) Romanticism and Early Modern Art.** An examination of the broad cultural context of Romanticism in literature, music, and the visual arts, and the breakdown of the traditional aesthetics of the "picture as window" in the early twentieth century. Differing approaches to art historical methodology are introduced by examining one event or work from varying viewpoints. Prerequisites: AH 113, HUM 101/102.

**6AH 224 (II-3) Ideas and Images in American Architecture.** An examination of American architecture from the seventeenth century to the present, considering the building as the visible manifestation of the architectural and philosophical ideas of the architect.

**6AH 281, 282 (I, II-3) Topics in the Visual Arts.** Topics vary from year to year, but may include Women in the Visual Arts, American Art, and The Architecture of Performance. May be repeated for credit. Prerequisite: AH 113.

#### 10.08.03 Arts Leadership

**6EIC 101 (I-1) Eastman Colloquium.** Eastman Colloquium explores the sounds, meanings, and uses of music within a wide variety of contexts. Students consider ways in which imagining and experiencing music deepens their understandings of and connections to themselves as musicians, as well as to others in their communities, and to the larger social, political, and spiritual worlds we inhabit. The practical aspects of music and musical institutions are emphasized, along with philosophical, pedagogical, historical, and social underpinnings of music practiced in the broadest sense. The class format consists of weekly large group presentations by a diverse array of Eastman faculty, students, staff, and guests. Individual writing assignments focus on personal reflection as an opportunity for students to develop their own critical thinking and writing skills. Required of all freshmen; transfer students are expected to take this course unless they have had a similar experience in previous collegiate study.

**6EIC 251, 252 (I, II--3) Senior Project for BMMUA.** The senior project is the final culmination of BM MUA study. As such, it must be a substantial and original contribution that is assumed to integrate the experience and education of the student. Students are required to present their findings in a public forum. The supervisory committee requires that all seniors present their projects in an advertised yearly one-day colloquium, to which Eastman students and faculty as well as the general public would be invited. A student will normally conceive of

the senior project as emanating from the experience gained in the Concentration (that is, the project would be a hands-on application) or, with the approval of the supervisory committee, the project may be an exploration of another of the student's interests.

**6ALC 211, 411 (I, II-1), 6ALC 212, 412 (I, II-2) Administration, Economics, Political Issues in Music.** Topics vary by semester.

**6ALC 221, 421 (I, II-1), 6ALC 222, 422 (I, II-2) Business and Career Options in Music.** Topics vary by semester.

**6ALC 231, 431 (I, II-1), 6ALC 232, 432 (I, II-2) Audience Development and Outreach.** Topics vary by semester.

**6ALC 241, 441 (I, II-1), 6ALC 242, 442 (I, II-2) Music and Technology.** Topics vary by semester.

**6ALC 290 (I, II, S) Internship or Practicum.** Open to matriculated students, except for freshman, who wish to pursue an internship opportunity for credit during their course of study. Students are encouraged to complete at least one semester of study at Eastman before applying for an internship. Students may apply for an existing internship opportunity being offered through the Arts Leadership Internship Program or create an internship opportunity with the Internship Coordinator in the Office of Career Planning & Placement.

Undergraduate students are required to complete an independent study form and have it signed by the faculty advisor and by the Asst. Dean for Academic Affairs. Graduate students must complete the form and receive approval from the Assoc. Dean for Graduate Studies. The appropriate dean will determine if the number of proposed credits is consistent with the rigor of the experience. Student practicum registrations must carry at least one credit.

In their required written proposal, students should be prepared to demonstrate how the opportunity relates to their program of study or to previous course work or work experience. Students must have a faculty member advise, monitor, and evaluate the internship or project. Internship proposals must also identify a supervisor in the host organization. Some appropriate means of evaluating the internship must be arranged.

International students may register for ALC 290/490/590 as [Curricular Practical Training](#) in accordance with Immigration and Naturalization Service regulations and must obtain written approval from the [International Services Office](#). Work must be professionally related to the student's program of study under the provision of Curricular Practical Training. ALC 290/490/590 may not be used to fulfill degree requirements. (Independent study may be used to fulfill degree requirements, but tuition charges apply.) May be repeated once. This course carries no tuition charge. Application forms are available in the Dean of Academic Affairs office and [on the web](#).

#### 10.08.04 Anthropology and Religion

**6ANR 110 (I, II-3) Religions of the World.** An introduction to world religions, examining the responses of world religions as well as smaller, local traditions to fundamental questions like the following: What is the relation of the individual to the divine? Is the religious life best lived in the world or apart from it? Are humans inherently good or bad? What is the relationship of humans to nature? We reflect on influences that draw people to new religions and elements that allow traditions to endure. The course helps students to better understand their own world views by exposing them to contrasting perspectives across the globe.

**6ANR 210 (I, II-3) Meaning in Everyday Life.** Art, music, and religion all give life meaning in special and dramatic ways. However, the world of our everyday lives is also filled with meanings that are reflected and amplified in a culture's great art forms and religious ideas. We leave the grand visions of high culture aside and examine the ordinary meanings of everyday life. These meanings tend to be invisible; being accustomed to them, we think of them as normal. They appear to us simply as reality. We will take a close look at everyday "realities." We examine the ways in which people use time and space and how they think about human relationships, nature, death, and what it means to a person. This allows students to understand their own culture more deeply as well as learn about others.

**6ANR 220 (I, II-3) The Nature of Love.** The purpose of this course is to broaden students' understandings of theories of human nature and behavior, and to acquaint them with a range of cultural interpretations of emotions and relationships. Various dimensions of love are examined, with a special focus on religious and romantic conceptions of love. Definitions and expressions of love in Asian as well as European and American traditions are explored. We inquire into the way in which the values and moral systems built around love serve to knit society together, as well as ways in which love can disrupt the social order. The course provides a basic understanding of Christianity, Hinduism, and Confucian religion. It also acquaints with some central ideas and values in Medieval Christianity, Hinduism, and Confucianism. Students become familiar with social scientific theories about individuals and their relationships to society, and with theories about the relation of religion to morality and the family.

**6ANR 230 (I, II-3) Imagining India.** As a place with its own highly civilized and exotic traditions, India has captured the imagination of many. This course gives us an understanding of this distant, complex and varied land, and in so doing will show us how societies can be conceived in terms very different from our own. More importantly, it shows us how different perspectives reveal different aspects of a society. Here, we will read ethnographies, novels, and autobiographies by indigenous South Asian authors and by foreigners, thinking carefully along the way about what informs their point of view as well as what they reveal about India.

**6ANR 240 (I, II-3) Women and Religion.** A study of conceptions of women embodied in the imagery of various religious traditions, the role of women in worship, and the impact of religious traditions on feminine experience and social definitions of gender roles. For each region, we consider both religious doctrine and the lives of women in the context of societies holding to these religious beliefs. Cross-listed as WST 240.

**6ANR 250 (I, II-3) Culture and Communication.** A study of the nature of human communication. Topics include whether there are universals in the way humans communicate; how language shapes understanding of the world; how people use communication to establish, maintain, or challenge power relations; and how gender influences communication. We also explore specific forms of artistic and religious communication.

**6ANR 260 (I, II-3) Religion and Culture.** One feature that distinguishes humans from other creatures is a need for meaning. In this course, we examine the kinds of meaning systems that shape peoples' views of society, nature, and themselves. Traditionally, meaning in human life has been deeply intertwined with a sense of the sacred. Hence, our attention is directed toward ideas of sacredness, their interpretation by believers and analysts, and their influence on social life and the construction of personal identity. Readings include discussion of religious ideas, ritual and symbolism, and accounts of the role of religion in particular societies, especially Asia and the United States.

**6ANR 281, 282 (I, II-3) Topics in Anthropology and Religion.**

#### 10.08.05 Chamber Music

**6CHB 181/182 (I, II-1 cr. each, 2-semester course) Intro to String Quartet Seminar or Intro to Woodwind Quintet Seminar.** The String Quartet & Woodwind Quintet Seminars provide an introduction to chamber music at the Eastman School. Required of first-year performance majors, these courses address the specific technical demands of chamber music performance while providing an overview of the literature for these important instrumental ensembles. Groups & repertoire are assigned by the instructor, & ample performance opportunities are provided. Topics include developing group precision of intonation, rhythm, articulation, dynamics, & balance; rehearsal & communication techniques; how to make interpretive & stylistic decisions as an ensemble; tone production; & performance skills including stage deportment. These courses form the foundation for subsequent years of chamber music study at the school by providing a common understanding of the potential challenges & rewards facing a chamber music ensemble.

**6CHB 232, 233 (I, II-2) Voice Repertory-Junior & Senior.** A two-semester chronological survey of the most important vocal repertory for the recital & concert stage from Caccini to the present. In-class performance is emphasized in combination with outside listening & reading. Languages covered include Italian, English, German, & French. At the discretion of the applied teacher & the advisor, qualified students may begin CHB 232 in the sophomore year. Designed for applied majors in voice. Open to other majors by permission.

**6CHB 277 (I, II-1) Baroque Chamber Music.** Study of Baroque ensemble literature for strings, winds, harpsichord, organ, & voices with an emphasis on performance practices. Public performance may be the result of a semester's work. Enrollment may be limited.

**6CHB 281/282 (I, II-1 cr. each, 2-semester course) Chamber Music.** Chamber Music Coaching and performance of chamber music for strings, harp, piano, winds and brass. Includes Music for All performances as well as in-house public performances. May be repeated for credit. Prerequisite for pianists: ACM 201/202.

**6CHB 284 (I-1) Vocal Chamber Music (undergraduate).** Introduction to basic vocal chamber repertoire. Attention given to ensemble rehearsal techniques, tuning and style. Repertory chosen to suite voice types registered. Voice

teacher's approval required for singers. Instrumentalists approved by chamber music coordinator.

**6CHB 291/292 (I, II-1 cr. each, 2-semester course) Advanced Chamber Music.** Coaching & performance of chamber music for all instruments is augmented by special performance opportunities & self-designed projects. Biweekly seminar meetings will also cover special topics & interdepartmental activities. Pre-formed groups will be admitted by invitation only. Prerequisite: permission of instructor.

**6CHB 401 (I, II-2) Instrumental Sonata and Duo Repertoire.** Intensive study of special topics from the instrumental & piano duo repertoire, selected at the beginning of the semester by the class. Open to graduate pianists, strings, & winds. Prerequisite: permission of instructor. May be repeated for credit.

**6CHB 402 (I, II-2) Voice Repertoire for Pianists.** An in-depth examination of specific areas of the vocal non-operatic repertoire, including such topics as Baroque style and ornamentation, twentieth-century repertoire, musical settings of a particular poet, comparative settings of the same poem(s), & neglected repertoire. The class meets concurrently with CHB 431 or CHB 432 & addresses the repertoire from the dual perspective of singer & pianist. Required of master's degree students majoring in Piano Accompanying & Chamber Music. Elective for DMA students in the Piano Accompanying & Chamber Music degree. Open to other keyboard majors with permission of the instructor. May be repeated for credit.

**6CHB 403 (I, II-2) Piano Chamber Music Repertory.** Intensive study of chamber music repertoire in a performance class setting. The course is team-taught by 2 members of the performance faculty. Up to 8 pre-formed groups are accepted. Each of them must include a pianist, & must submit their repertoire at the time of registration. Available to pianists, strings, winds & voice. Prerequisite: permission of instructor. May be repeated for credit.

**6CHB 431, 432 (I, II-1) Voice Repertory, Master's Level.** A two-semester chronological survey of the most important vocal repertory for the recital & concert stage from Caccini to the present. CHB 431 encompasses early Italian and English literature and German lieder up to 1880. CHB 432 continues from 1880 on and includes French melodie and a sampling of Spanish and Russian songs. In-class performance is emphasized in combination with outside listening & reading. The class addresses the repertory from the dual perspectives of singer & pianist. Required of master's degree students majoring in performance & literature-voice (two semesters) & in piano accompanying & chamber music (as CHB 402-II). Open to other majors by permission of the instructor.

**6CHB 481/482 (I, II-1 cr. each, 2-semester course) Graduate Chamber Music.** Coaching & performance of chamber music for strings, piano, winds, & brass. Includes Music for All performances as well as in-house public performances. May be repeated for credit.

**6CHB 483 (I,II 1) Special Projects in Chamber Music.** For graduate students seeking a one semester opportunity to explore one piece in depth. May be repeated for credit. Open to piano, strings, woodwinds and brass.

**6CHB 484 (I-1) Vocal Chamber Music (graduate).** Introduction to basic vocal chamber repertoire. Attention given to ensemble rehearsal techniques, tuning and style. Repertory chosen to suite voice types registered. Voice teacher's approval required for singers. Instrumentalists approved by chamber music coordinator.

#### 10.08.06Composition

**6CMP 101-104, 201-204 (I, II, S-3) Major requirement.** Composition study in private, weekly lessons. Enrollment is reserved for composition majors; others may enroll only by permission of the individual instructor or by departmental approval.

**6CMP 212, 213 (I, II, S-3) Current Musical Practices.** A writing and stylistic analysis course dealing with the application of twentieth-century compositional

materials, devices, and procedures as demonstrated in the works of significant twentieth-century composers. Intended for seniors; others by permission of the instructor.

**6CMP 221-224 (I, II, S-2) Composition for Non-Majors.** Composition study designed for students who are not composition majors. Teaching occurs through a combination of private lessons and class meetings, as appropriate. Open for enrollment by students of all majors.

**6CMP 225, 226 (I, II-2) Introduction to Computer and Electronic Music.** Principles of real-time digital and analog recording, sound generation, mixing and dubbing, signal processing and modification, and analysis (225). Digital synthesizers, sequencer and patch library resources, and related hardware and software applications (226). Compositional or performance projects incorporating musique concrete techniques (225) and computer-based instruments (226). Limited enrollment. Prerequisite: consent of instructor required. Note: an abbreviated summer course incorporating materials covered in courses 225, 226, and 421 is offered yearly.

**6CMP 240 (I,II-2) Computer Engraving and Other Forms of Calligraphy.** This undergraduate course is open to all students and required of all undergraduate composition majors. It will teach the standard notation guidelines (score layout, cueing of parts, dynamic and articulation placements, stem length, placement of accidentals, placement and font size for all words on the score, etc.) such that students can prepare materials ready for publication. While this course will introduce students to the various popular notation programs, it will provide in-depth instruction about one engraving program, and it will include several calligraphy projects. Graduate students should enroll in **6CMP 440**.

**6CMP 244 (II, S-2) Choral Arranging.**

**6CMP 250 (I-2) Basics of Orchestration.** A one-semester course introducing students to the basics of orchestrating for the woodwind, brass, and string sections of the modern orchestra. Orchestration techniques will be studied through the examination of scores from the literature as well as through the creative application of writing skills. Prerequisites: TH 102.

**6CMP 251 (I, II, S-2) Fundamentals of Orchestration.** Prerequisite: TH 102.

**6CMP 252 (I, II, S-2) Fundamentals of Orchestration.** Prerequisite: CMP 251.

**6CMP 280 (I-2) Image, Movement, Sound.** Lecture designed to provide students with a practical working knowledge of current experimental performance and production techniques in film and video, contemporary music, dance and related arts. Lecture topics additionally include technical and aesthetic issues involved in combinations of these artistic media, and a critical survey of selected innovative multimedia works. Students will also work jointly and individually, under faculty advisement, on creative or research projects involving combinations of image, movement and sound. Cross-listed as EIC 230.

**6CMP 291-298 (I, II-0.5) Composition Symposium.** Regular meetings of all composition majors to discuss student compositions and general problems of contemporary composition. From time to time, guest composers will appear as clinicians. Prerequisite (for non-composition majors): permission of the instructor.

**6CMP 401 (I, S-3) Advanced Composition I.** Intensive work in free composition for chamber groups and orchestra. Prerequisite: CMP 204.

**6CMP 402 (II, S-3) Advanced Composition II.** Continuation. May terminate with a master's thesis. Composition 401 and 402 may be repeated in the second year of the master's degree program. Prerequisite: CMP 401.

**6CMP 412, 413 (I, II, S-3) Current Musical Practices.** A writing and stylistic analysis course dealing with the application of twentieth-century compositional materials, devices, and procedures as demonstrated in the works of significant

twentieth-century composers. Intended for seniors and graduate students; others by permission of the instructor.

**6CMP 421, 422 (I, II, S-2) Advanced Computer Music Techniques.** Software-based techniques of digital recording, direct synthesis, audio signal processing, sound analysis, and computer instrument design employing the SUN 3 network and various music compilers (C SOUND, C MIX, C Music), and utilities of the Eastman Computer Music Center. Limited enrollment. Prerequisite: 225-6 or equivalent, and consent of the instructor.

Note: an abbreviated summer course incorporating materials covered in 225, 226, and 421 is offered yearly.

**6CMP 451-452 (I, II, S-2) Advanced Orchestration.** Intensive study of the important orchestral techniques through analysis, writing, and workshop performance.

**6CMP 491-494 (I, II, S-0.5) Composition Symposium.** Regular meetings of all composition majors to discuss student compositions and general problems of contemporary composition. From time to time, guest composers will appear as clinicians. Prerequisite (for non-composition majors): permission of the instructor.

**6CMP 495 (I, II, S-credit to be arranged) M.A. Thesis.** For the Master of Arts degree.

**6CMP 496 (I, II, S-credit to be arranged) M.M. Thesis.** For the Master of Music degree.

**6CMP 501, 502 (I, II, S-3) Advanced Composition.** Free composition, with emphasis on works for orchestra. Limited to candidates for the doctorate in composition. These courses may be repeated for additional credit. Prerequisite: CMP 402.

**6CMP 595 (I, II, S-credit to be arranged) Dissertation (Doctor of Philosophy).**

**6CMP 596 (I, II, S-credit to be arranged) Dissertation (Doctor of Musical Arts).**

#### 10.08.07 Conducting

**6CND 211, 212 (I, II-2) Basic Conducting.** Prerequisites: TH 101, 102. Not open to freshmen.

**6CND 213 (I-2) Intermediate Conducting I (Instrumental).** An examination of the works of classical composers (Haydn, Mozart, Beethoven, Schubert) in regard to technical approach and interpretation for conductors. Also discussed is the relationship between orchestra player and conductor and the best way to approach problems. Classroom work with piano and conducting live players is equally divided.

**6CND 214 (II-2) Intermediate Conducting II (Instrumental).** Continuation of CND 213. More difficult works examined (Brahms) and some conducting of recitatives from operas and concerti. Classroom work with piano and conducting live players is equally divided.

**6CND 215 (I-2) Advanced Conducting I (Instrumental).** For the more advanced student. Studies of Brahms and late Beethoven symphonies as well as overtures and conducting of opera scores and concerti. Studies in how to follow soloists and interpretation of standard romantic works. Classroom work with piano and conducting live players is equally divided.

**6CND 216 (II-2) Advanced Conducting II (Instrumental).** Continuation of CND 215. The student has some freedom to choose works based on his or her individual development. Emphasis on musical and interpretive ideas in

conducting. Classroom work with piano and conducting live players is equally divided.

**6CND 223 (I-2) Choral Conducting I.** Emphasis on methods and techniques appropriate to rehearsal and performance of choral music, on reading and interpretation of choral scores, and on the development of a professional conducting approach. Prerequisites: CND 211, 212 (or equivalent) and permission of the instructor.

**6CND 224 (II-2) Choral Techniques and Methods II.** Study of choral/vocal techniques and methods, including breath support and control, tone quality, vowel uniformity, phrasing, score study, discipline, and organization.

**6CND 229, 230 (I, II-2) Seminar in Wind Ensemble Repertory.** Prerequisite: CND 211, 212. By permission.

**6CND 231, 232 (I-2) Choral Literature.** A comprehensive survey of choral materials suitable for church, secondary education, and college programs.

**6CND 423 (I-2) Choral Conducting II.** Study of representative choral and choral/orchestral works of all periods. Emphasis is on the interpretation of scores and the development of refined professional conducting techniques. Prerequisites: CND 223, 224 (or equivalent) and permission of the instructor.

**6CND 424 (II-2) Choral Techniques and Methods II.** An extension of materials covered in CND 224, designed for the Master of Music degree in choral conducting.

**6CND 461, 462 (I, II-2) Rehearsal Techniques.** Contemporary performance practices (including proportional notation, aleatoric and improvisation techniques, multimedia, tape, electronic instruments); rehearsal organization, and administration. May be repeated for additional credit. Prerequisite: CND 212 or by examination.

**6CND 515, 516 (I, II-3) Instrumental Conducting.** For doctoral students majoring in conducting.

**6CND 523 (I-3) Choral Conducting III.** For doctoral students majoring in conducting.

**6CND 524 (II-3) Choral Techniques and Methods III.** For doctoral students majoring in conducting.

**6CND 541-544 (I, II, S4) DMA Conducting.** Private study with Conductor-Professor of Ensemble Specialty. Includes attendance at large ensemble rehearsals, section preparation, etc.; repertory study, ensemble rehearsal technique, interpretation, and advanced conducting problems.

**6CND 551-554 (I, II, S-1) Colloquy in Ensemble and Repertory Development.** Study with various members of Conducting and Ensembles Department faculty. Opportunity to work with conductors outside student's own area of expertise.

**6CND 590 (I, II, S-credit to be arranged) Research.** Independent investigation of problems in conducting.

**6CND 596 (I, II, S-credit to be arranged) Dissertation (Doctor of Musical Arts).**

#### 10.08.08 English

**6ENG 090 (I-0) English for Non-Native Speakers I.** This noncredit course is an intensive remedial English class required of provisional undergraduate students. Emphasis on academic and cultural survival skills through development of listening and speaking proficiency. Areas of study include vocabulary, grammar,

idioms, and pronunciation. This is the first semester of a two-semester ESL course.

**6ENG 091 (II-0) English for Non-Native Speakers II.** This noncredit course is the second semester of a two-semester ESL course required of provisional undergraduate students. The focus continues to be on listening and speaking skills with additional emphasis on developing successful reading and test-taking strategies.

**6ENG 100 (I-3) English as a Second Language I.** A review of the principles of standard American English grammar and usage through examination of American culture. Emphasis is on improvement of college reading and writing skills. Particular attention is given to paraphrase, summary, quotation, documentation, and the multi-paragraph essay. This is a companion course to ENG 104 taught in the spring semester. It is assumed, but not required, that students will enroll for both semesters. (May be used as Humanities/ Science elective.)

**6ENG 100A (I-3) English as a Second Language I.** Same as ENG 100, for graduate students. (The tuition for graduate students taking this class is equal to 1.5 cr.)

**6ENG 104 (II-3) English as a Second Language II.** Intended to further develop students' reading and writing skills as preparation for the demands of college classes and to foster a familiarity with American culture through essays, fiction and nonfiction, poetry, and film. Heavy emphasis is placed on unity, coherence, support, and logical development along with grammar, idioms, and vocabulary. ENG 100 is recommended but is not a prerequisite.

**6ENG 104A (II-3) English as a Second Language II.** Same as ENG 104, for graduate students. (The tuition for graduate students taking this class is equal to 1.5 cr.)

**6ENG 111 (I-3) Graduate Advanced Academic Writing for Non-Native Speakers.** Designed to prepare non-native speakers for the writing demands of American college graduate classes. Issues considered include appropriate format, organization, content, style, structure, grammar, and punctuation. Strategies for understanding and practicing writing assignments and in-class essays are also emphasized. (The tuition for graduate students taking this class is equal to 1.5 cr.)

**6ENG 115 (I-1) English Diction.** The sounds and phonation of English. Use of the International Phonetic Alphabet. Particular attention to the problems of singing intelligibly in English.

**6ENG 190 (I-3) English for Non-Native Speakers I.** An intensive remedial class required of provisional graduate students. Emphasis on academic and cultural survival skills through development of listening and speaking proficiency. Areas of study include vocabulary, grammar, idioms, and pronunciation. This is the first semester of a two-semester ESL course. (The tuition for graduate students taking this class is equal to 1.5 cr.)

**6ENG 191 (II-3) English for Non-Native Speakers II.** The second semester of a two-semester ESL course required of provisional graduate students. The focus continues to be on listening and speaking skills with additional emphasis on developing successful reading and test-taking strategies.

*Following is a list of periodically available literature courses for which Humanities 102 or permission of the instructor is a prerequisite.*

**6ENG 118 (I-3) Creative Writing.** Introduction to the creative writing process, with emphasis on poetry or short stories. Includes reading and discussion of student work.

**6ENG 142 (I, II-3) Lyric Poetry.** Historical survey of the lyric with particular emphasis on contemporary poetry.

**6ENG 176 (II-3) The Short Story.** Development of the short story through its Russian and American origins. Authors studied include Gogol, Turgenyev, Poe, Hawthorne, Chekhov, Maupassant, Joyce, O'Connor, Hemingway, and others.

**6ENG 209 (I, II-3) The Elizabethan Shakespeare.** A survey of plays and poetry from the first half of Shakespeare's career, concentrating on the comedies and history plays. In addition to making students familiar and comfortable with the language and characters of Shakespeare's plays, this course aims to familiarize students with various historical materials as well. Contexts for the plays that are discussed include the nature and structure of Elizabethan theatres, the history of the English theatre, Elizabethan festivals, staging practices and the use of music in Renaissance playhouses, the composition of Shakespeare's audiences, attacks on and defenses of plays and play-going, political controversies in Elizabethan England alluded to by the plays, and transformations in social institutions like marriage and the family in Renaissance England.

**6ENG 210 (I, II-3) The Jacobean Shakespeare.** A survey of plays from the second half of Shakespeare's career, concentrating on the tragedies and romances. In addition to making students comfortable with the language and characters of Shakespeare's plays, this course aims to familiarize students with various historical materials as well. Contexts for the plays discussed include the nature and structure of the Jacobean theatres, the court masque, public vs. private theatres, shifts in the tone and subject matter of plays between the Elizabethan and Jacobean periods, King James as a patron of the theatre, the ideology of kingship under King James, political controversies in Jacobean England alluded to by the plays, and Shakespeare and the origins of the English revolution.

**6ENG 222 (II-3) Writing About Music.** Writing about music for newspaper and periodical publications. Music criticism, record reviews, and feature articles are studied and discussed. Students prepare articles for evaluation and possible publication. Guest instructors present lectures on special topics.

**6ENG 230 (I, II-3) Musicians in Literature.** We examine diverse representations of musicians in literature from the Renaissance to the Harlem Renaissance and beyond. The course is driven by the following large questions. How have music's and the musician's place in western culture changed from the Renaissance to the present? How have the relations between music and the other arts shifted over the same period? We read poetry and fiction in which music and musicians figure centrally, supplemented by essays on the social history of music.

**6ENG 253 (I-3) Contemporary Literature.** Introduction to twentieth-century literature, concentrating on British, European, American, women's literature, black writers, science fiction, or Third World literature.

**6ENG 254 (I, II-3) Contemporary American Theater.** A survey of American theater and performance of the late twentieth century. Emphasis is placed on how different identities within American society (gendered, racial, and sexual identity) are represented on the stage.

**6ENG 260 (I, II-3) Virginia Woolf.** A study of major fiction and selected nonfiction by one of the world's great modern writers and social thinkers. Emphasis is placed on understanding her writings in relation to her life and the social, economic, and political developments of her time, especially the two World Wars. Cross-listed as WST 260.

**6ENG 262 (I, II-3) Voices of Women Artists.** An exploration of challenges faced by women musicians, visual artists, dancers, and writers in the nineteenth and twentieth centuries, and the creative solutions employed by women in the fine arts to these challenges. All of our readings are autobiographical, and therefore we focus on how women choose to articulate their lives as artists. Cross-listed as WST 262.

**6ENG 270 (I, II-3) James Joyce.** An intensive study of three of Joyce's major works of narrative fiction—Dubliners, *A Portrait of the Artist As a Young Man*, and *Ulysses*—as well as some of his poetry, critical writings, and letters. We also seek to situate the works in various historical contexts that shed light on Joyce's fiction, including the rise of modernism, Irish nationalism, Anglo-Irish relations,

English colonialism, Joyce's musical background and its relation to his fiction, and Joyce's life.

**6ENG 281, 282; 481, 482 (I, II-3) Topics in World Literature.** Topics vary from year to year. Recent topics focus on authors, periods, genre or themes such as drama, Romantic literature, or musicians in literature. May be repeated for credit.

**6ENG 284 (I-3) The Novel.** The novel from the beginnings through the nineteenth century. Works studied include those of Defoe, Richardson, Fielding, Sterne, and Austen.

**6ENG 285 (II-3) The Modern Novel.** The novel in the twentieth century. Works covered include those of Hardy, Lawrence, Gide, Camus, and Kazantzakis.

#### 10.08.09 Ensemble

**6ENS 100 (I, II-2) Large Instrumental Ensemble.** Instrumental ensemble for freshmen and sophomores.

**6ENS 120 (I, II-2) Chorale.**

**6ENS 120A (I, II-1) Repertory Singers.**

**6ENS 120B (I, II-1) Eastman Rochester Chorus.**

**6ENS 120C (I, II-1) Women's Chorus.**

**6ENS 200 (I, II-2) Advanced Instrumental Ensemble.** Instrumental ensemble for juniors and seniors.

**6ENS 207, 208 (I, II-1) Collegium Musicum.** Performance of older music (mainly before 1700) by students, either singing or playing on period instruments. May be repeated for credit.

**6ENS 215 (I, II-1) Gamelan Ensemble.** The Eastman Gamelan (anklung) performs traditional ceremonial music and new-style music (keybar) from Bali as well as new compositions for Gamelan. May be repeated for credit.

**6ENS 216 (I, II-1) Mbira Ensemble.** May be repeated for credit.

**6ENS 242 (I, II-1) Trombone Choir.** Preparation and performance of trombone ensemble music of various styles. Prerequisite: permission of instructor.

**6ENS 243 (I, II-1) Tuba Mirum.** Preparation and performance of all types of tuba ensemble repertory, especially works for tuba ensemble plus a small number of other instruments.

**6ENS 244 (I, II-1) Brass Guild.** The Brass Guild is composed of juniors, seniors, and graduate students selected by audition. This ensemble provides consistent, weekly rehearsals of brass and orchestral repertoire together with the study of brass orchestral techniques and performances of brass repertoire. Prerequisite: permission of instructor.

**6ENS 245 (I, II-1) Horn Choir.** Preparation and performance of various types and styles of horn ensemble repertory from quartets to octets for 4-24 performers. Prerequisite: concurrent enrollment in HRN 160/460 or permission of instructor.

**6ENS 251, 252 (I, II-2) Orchestral Repertory.** An in-depth survey of the standard repertory, particularly directed at preparing students for orchestral auditions and careers. May be repeated once for credit provided different repertory is covered.

**6ENS 260 (I, II-1) Chamber Music (Percussion).** Performance of music for percussion ensemble.

**6ENS 400 (I, II-1) Graduate Ensemble.** Instrumental ensemble for graduate students.

**6ENS 420 (I, II-2) Graduate Chorale.**

**6ENS 420A (I, II-1) Graduate Repertory Singers.**

**6ENS 420B (I, II-1) Graduate Eastman Rochester Chorus.**

**6ENS 420C (I, II-1) Graduate Women's Chorus.**

**6ENS 421 (I, II-0) Graduate Chorale.** Same as 6ENS 420, but for no credit and no charge. For MM PRL voice students who need 2 semesters of vocal ensemble, but not the credit.

**6ENS 421A (I, II-0) Graduate Repertory Singers.** Same as 6ENS 420A, but for no credit and no charge. For MM PRL voice students who need 2 semesters of vocal ensemble, but not the credit.

**6ENS 421B (I, II-0) Graduate Eastman Rochester Chorus.** Same as 6ENS 420B, but for no credit and no charge. For MM PRL voice students who need 2 semesters of vocal ensemble, but not the credit.

**6ENS 421C (I, II-0) Graduate Women's Chorus.** Same as 6ENS 420C, but for no credit and no charge. For MM PRL voice students who need 2 semesters of vocal ensemble, but not the credit.

**6ENS 451, 452 (I, II-2) Graduate Orchestral Repertory.** An in-depth survey of the standard repertory, particularly directed at preparing students for orchestral auditions and careers. May be repeated once for credit provided different repertory is covered.

#### 10.08.34 Ethnomusicology

**6ETH 280, 480 (I, II-4) Approaches to Ethnography.**

Ethnography offers a window into a variety of cultural worlds, and provides the foundation for theorizing in anthropology and in related disciplines like ethnomusicology. In this course, we will examine ways in which anthropologists conduct ethnographic research and write ethnography. We will look at a range of analytic and interpretive approaches to ethnography, learn fundamental techniques for conducting ethnographic research, and consider ethical aspects of such work. Graduate students will work in more depth, giving special attention to contemporary debates about the practice and production of ethnography.

**6ETH 520 (I, II-4) Ethnomusicology Thesis.**

Students will select an advisor in the third semester and will work on a 40-50 pg. thesis with advisor in the fourth semester of their program. Theses will be based on fieldwork conducted by student under advisor's supervision and will be the culminating project of the Master's Degree.

**Gamelan Ensemble**—see [ENS 215](#)

**Mbira Ensemble**—see [ENS 216](#)

**Introduction to Ethnomusicology**—see [MUY 502](#)

### 10.08.10 Film Studies

#### **6FS 151 (I, II-3) Cinema and Society: An Introduction to Hollywood Film.**

Study of American film from the silent era to the present. Students learn basic terms of film criticism and study how social, economic, and political factors have driven the development of film as a popular art form. Topics include the early history of movie culture, the development and collapse of the studio system, the production code, the advent of color and sound, the communist witch-hunt by HUAC, the competition with television, and the rise of independent cinema.

**6FS 152 (I, II-3) European Cinema.** An examination of the wide array of styles and movements in Western European cinema. We study individual films and directors in the contexts of broader artistic movements such as impressionism, expressionism, and surrealism, and the historical events that influenced them. The course begins with a review of key terms and concepts in film studies.

**6FS 281, 282 (I, II-3) Topics in Film Studies.** Topics such as Silent Film, Film Noir, The French New Wave, The Films of Alfred Hitchcock, and Race and Gender in Film vary from year to year. May be repeated for credit. Prerequisite: FS 151 or 152.

### 10.08.11 French

**6FR 101 (I-4) Elementary French.** Introduction to French language, emphasizing proficiency in all four linguistic skills: speaking, listening comprehension, reading, and writing.

**6FR 102 (II-4) Elementary French.** A continuation of FR 101, with a broadening of vocabulary resources, and a continued emphasis on speaking, listening comprehension, reading, and writing.

**6FR 101G, 102G (I, II-1) Graduate Elementary French Review.** Same courses as above. Graduate students may take for one credit.

**6FR 111 (I-3) Intermediate French I.** Review and refinement of grammatical structure. Emphasis on both written and spoken communication. Students read and discuss short literary texts. Prerequisite 102 or equivalent.

**6FR 112 (II-3) Intermediate French II.** A continuation of FR 111. An advanced review of grammar. Emphasis on broadening vocabulary and increasing fluency. Students also read short literary texts and write short papers in French. Prerequisite FR 102 or equivalent.

**6FR 111G, 112G (I, II-1) Graduate Intermediate French Review.** Same courses as above. Graduate students may take for one credit.

**6FR 115, 116 (I, II-1) French Diction.** Required of voice majors; open to others. Prerequisite: permission of instructor.

**6FR 201 (I-3) Advanced French.** Intensive work on spoken French, with additional emphasis on written expression. Students will analyze and discuss a wide range of French cultural production, including cinema, theater, visual arts, and literary texts. Prerequisites: FR 112 or equivalent and permission of instructor.

**6FR 211, 212 (I, II-3) Survey of French Literature.** Reading and discussion of French literary texts of a selected period, movement, or genre. Additional emphasis on developing a broad critical vocabulary in discussion and on perfecting written expression in short papers. All coursework done in French. Prerequisites: FR 201 or equivalent or permission of the instructor. May be repeated for credit.

**6FR 222 (I, II-3) The French and Francophone World.** What does it mean to be French? How has the French-speaking world developed and changed over the last three centuries? What issues, movements, and problems currently preoccupy French politics and culture? This course examines in depth an aspect of French or Francophone culture. Topics may include the 1960s in France;

Caribbean Francophone literature and culture; Modern French thought. This course is offered either in French or English. Prerequisite: FR 112 (only if offered in French).

**6FR 231 (I, II-3) French Literature of the Repertory (in translation).** A survey of French literature that has inspired songs, opera, or orchestral music. Emphasis on the historical and literary movements that produced these texts.

**6FR 281, 282 (I, II-3) Topics in French Literature.** Topics vary from year to year. Recent offerings include Representing the French Revolution and Incarnations: The Body in French Literature. May be repeated for credit.

### 10.08.12 German

**6GER 101 (I-4) Elementary German.** Introduction to the language, emphasizing proficiency in all four linguistic skills: reading, writing, speaking, and comprehension.

**6GER 102 (II-4) Elementary German.** A continuation of GER 101, with continued emphasis on proficiency in all four linguistic skills: reading, writing, speaking, and comprehension.

**6GER 101G, 102G (I, II-1) Graduate Elementary German Review.** Same courses as above. Graduate students may take for one credit.

**6GER 111, 112 (I, II-3) Intermediate German.** Training in the structure of modern German on an intermediate level through reading of selected representative works of nineteenth- and twentieth-century authors (with emphasis on modern authors) and readings which deal with various aspects of German culture. Prerequisite: GER 102 or equivalent.

**6GER 111G, 112G (I, II-1) Graduate Intermediate German Review.** Same courses as above. Graduate students may take for one credit.

**6GER 115, 116 (I, II-1) German Diction.** To be taken concurrently with GER 101 and 102. Introduction to German pronunciation. Lectures on the theory of perfect German stage pronunciation (Hochdeutsch). Practice of singing Lieder which the student is preparing for his or her recitals. Correction of phonetic transcription as it pertains to German.

**6GER 202 (I, II-3) Culture and Politics in Modern Germany.** This course offers an introduction to twentieth-century German history, and investigates current events that have become important in the formation of the new "unified" Germany. It focuses on some of the pivotal issues affecting Germany since the fall of the wall, including the effort to consolidate a new national identity in the face of radical social upheaval. As a class, we attempt to establish a picture of other challenges facing Germany including the formation of a multicultural society, environmental concerns, and Germany's role in the European Community. The class is taught in English with readings in English. German credit is available for students who do readings in German and meet for extra German-language sessions with the instructor.

**6GER 203 (I, II-3) Introduction to the Reading and Interpretation of German Literature.** This seminar introduces selected German literary texts to students who are reading German literature in German for the first time. It also serves as an introduction to different methodologies developed by literary critics for reading texts. Beginning with an examination of our own relationships to texts as readers, we investigate how meaning is created, studying how reading is influenced by historical context and interpretive stance. We investigate such approaches to interpretation as socio-historical criticism, literary history, structuralism, and feminist criticism exploring them as possible ways to enhance our understanding of texts.

**6GER 220 (I, II-3) German Women Writers.** An introduction to the multifaceted culture of women's literature written in Germany from about 1700 to the present. In a seminar setting, students explore a wide range of writing by women, including fairy tales, autobiography and autobiographical fiction, letters, short

stories, and novels in the context of social, political, and historical developments. Cross-listed as WST 220.

**6GER 281, 282 (I, II) Topics in German Literature.**

**10.08.13 Guitar**

**6GTC 201, 202 (I, II-2) History and Literature of Guitar.**

**201:** A course which examines the literature of guitar-related instruments of the Renaissance and Baroque periods, including the vihuela, four-course guitar, Baroque guitar, Baroque lute, and theorbo. Notation conventions (with an emphasis on Renaissance and Baroque tablature and figured-bass realization) are studied, as well as documented performance practices. Students also acquire techniques for researching original sources.

**202:** A continuation of the preceding semester, this is a course which examines the solo, chamber, and concerto literature for the guitar across the classical, romantic, and twentieth-century style periods. The development of the instrument is discussed, along with developments in notation and guitar techniques as well as research methods.

**6GTC 210 (II-2) Guitar Pedagogy.** A course designed to examine the historic and contemporary materials and techniques available for effectively teaching the guitar to students at all levels. The course surveys a wide range of method and studies, and examines the effectiveness of various pedagogical approaches to technique and interpretive analysis. The history of guitar pedagogy is also studied.

**6GTC 220 (I-2) Fretboard Harmony.** A course designed to develop a full knowledge of the fretboard through the study of fingerings, harmony, sight-reading, score reading, transposition, and figured bass.

**6GTC 401, 402 (I, II-2) Seminar in Guitar Studies.** Examination and integration of guitar literature, fretboard harmony, guitar pedagogy, and research techniques. Students research the instruments, styles, notation systems, composers, and repertory of the guitar. Professional activities are also addressed. Required of all guitarists in the M.M./PRL program.

**10.08.14 History**

**6HIS 151, 152 (I, II-3) Twentieth-Century Europe.** A survey of the major political, diplomatic, and socio-economic developments in Europe from about 1890 to the present.

**6HIS 201, 202 (I, II-3) European Intellectual History.** The principal intellectual currents that have characterized Western Europe from antiquity to the present.

**6HIS 210 (I, II-3) Constructing Utopias.** This course considers the history of real and imagined utopian communities from medieval monasteries through contemporary science fiction. Sometimes utopian communities succeed, providing interesting case studies in the effects of social planning. Even when they don't succeed, their design and discussion represents an important form of social criticism. Studying their history provides a window into the political, economic, and social development of Europe and the United States from the Middle Ages and the Renaissance to the present day. Cross-listed as WST 210.

**6HIS 213, 214 (I, II-3) American Intellectual History.**

**6HIS 220 (I, II-3) Comparative Revolutions.** What makes a revolution? Why does it start? How does it end? What difference does it make? This course answers these questions by comparing three great revolutionary periods: the American Revolution through the Civil War, the French Revolution through the Revolutions of 1848, and the Russian Revolution through the present.

**6HIS 222 (I, II-3) Making Modern France.** What holds a modern nation together? What constitutes culture? This course considers these questions by focusing on French culture in the eighteenth, nineteenth, and twentieth centuries through a variety of sources. Special topics include the impact of the French Revolution, tensions between Paris and the provinces, relations between France and the world, and the development of political movements such as socialism, republicanism, feminism, and the right.

**6HIS 230 (I, II-3) Men, Women, and War in the Twentieth Century.** An exploration of major historical changes of the twentieth century by focusing on the social impact of modern war, especially World Wars I and II. Topics include the crisis of liberalism, the rise of fascism, the horror of the Holocaust, occupation and resistance, comparisons of military and civilian experience, pacifist politics, women in the military, the birth of psychoanalysis, the spread of modernist art and culture, the rise of the welfare state, and contemporary international affairs. Cross-listed as WST 230.

**6HIS 250 (I, II-3) Conflicts in Feminism.** People often think of feminism as a relatively recent phenomenon, but in fact arguments for sexual equality have existed since at least the eighteenth century. This course studies the history and theory of different kinds of feminism by considering a series of "conflicts in feminism": historic moments when feminists have disagreed over how to address given social situations. Topics will be drawn from the experience of women and men in Europe and the United States from the eighteenth century through the present. Cross-listed as WST 250.

**6HIS 270 (I, II-3) Topics in Social Thought.** This course offers students the chance to concentrate on the work of one or two important social theorists. We consider these thinkers in their intellectual, social, and political context. While using these thinkers as a window into the issues of their own time, we also consider what implications their ideas might have for us today. Selected figures include Jean-Paul Sartre, Simone de Beauvoir, Karl Marx, and Sigmund Freud.

**6HIS 281, 282 (I, II-3) Topics in History.** Topics vary from year to year. Recent topics have included American expatriates in Paris, feminist texts, existentialist philosophy and politics, Enlightenment thought, and the French revolution in history, literature and popular culture. May be repeated for credit.

**6HIS 481, 482 (I, II-3) Topics in History.**

**10.08.15 Humanities**

**6HUM 101, 102 (I, II-3) Western Cultural Tradition.** This one-year sequence combines two projects: (1) the exploration and analysis of important problems in the history, philosophy, literature, religion, and science of the Western cultural tradition, and (2) training in expository writing. Each section will read a series of original texts to analyze them in the light of modern creative adaptations and critical commentaries. Each student will complete a series of writing assignments totaling at least 5,000 words each semester. The first semester considers the ancient, medieval, and Renaissance worlds; the second moves from the early modern period to the present. Within these guidelines, each instructor organizes the course to focus on different writers, to emphasize different themes, to stress different methods of analysis, and to teach writing skills in different ways. All students are required to take this sequence, unless the Chair of the Humanities Department specifically exempts them. To satisfy this requirement, students are encouraged to register for sections whose concerns match their own interests. *May not be repeated for credit.*

**6HUM 111, 112 (I, II-3) Foundations of Twentieth-Century Culture.** Introduction to the main themes in contemporary culture with emphasis on the sources of novelty and experiment and on the quest for a new tradition. Prerequisite: HUM 101-102 or equivalent.

**6HUM 281, 282; 481, 482 (I, II-3) Topics in Humanities.** These courses tend to be broadly interdisciplinary. Topics vary from year to year. Recent offerings include The Literature of Leadership, Autobiography, Faust in Music and Literature, and Weimar Culture.

#### 10.04.00 Independent Study

**290, 490, 590 Independent Study (I, II, S-credit to be arranged).** Student may seek approval to undertake a research or performance project for academic credit on an "independent study" basis. All such projects are similar in that they cannot be completed by the student as part of an existing class but can be completed by the student working on an independent basis with guidance from a faculty advisor.

Permission to undertake an independent study project is a privilege granted to students who have demonstrated their ability to work with little supervision. The student wishing to undertake the project must develop a written proposal and secure approval of the proposal by the potential faculty advisor of the project. The proposal should be two or three pages long and, in developing it, the student may wish to consult with the potential faculty advisor about what it should contain (a bibliography, for example).

Undergraduate students are required to complete an independent study course proposal form and have it signed by the faculty advisor and by the Asst. Dean for Academic Affairs. Graduate students must complete the form and receive approval from the Assoc. Dean for Graduate Studies. The appropriate Dean will determine if the number of credits associated with the independent study proposal is consistent with the rigor of the course. The project normally results in a paper or performance by the student. The actual registration would be under the appropriate subject heading (ENG, HUM, ALC) and numbered 290 (undergrad), 490 (masters), AND 590 (doctoral). Normal tuition charges apply to independent studies. An Independent study is different from an internship or practicum. (For practicum & internship information see course description for Arts Leadership 290.)

#### 10.08.16 Italian

**6IT 101 (I-4) Elementary Italian.** Introduction to the language, emphasizing proficiency in all four linguistic skills: reading, writing, speaking, and comprehension.

**6IT 102 (II-4) Elementary Italian.** A continuation of IT 101, with continued emphasis on proficiency in all four linguistic skills: reading, writing, speaking, and comprehension.

**6IT 101G, 102G (I, II-1) Graduate Elementary Italian Review.** Same courses as above. Graduate students may take for one credit.

**6IT 113, 114 (I, II-2) Conversational Italian.** Prerequisite: IT 102 or equivalent.

**6IT 113G, 114G (I, II-1) Graduate Conversational Italian.** Prerequisite IT 102 or equivalent.

**6IT 115, 116 (I, II-1) Diction.** Particular attention given to problems pertinent to lyric diction. Prerequisite: IT 102 or equivalent.

**6IT 241, 242 (I, II-2) Studies in Italian Libretto.** This course is offered on two levels: (1) for students who have completed at least one year of college Italian, 101-102, 111, 112, or its equivalent, and wish to study librettos in the original language, and (2) for more advanced students of Italian who wish to continue their study of Italian literature or work on special investigations in Italian. May be repeated for additional credit.

**6IT 241G, 242G (I, II-2) Studies in the Italian Libretto.** Prerequisite IT 102 or equivalent. Same courses as above.

**6IT 281, 282 (I, II-3) Topics in Italian Literature.** Topics vary. The most recent offering, Italian Reincarnations, studied how Italian sources were adapted by writers and composers from other cultures. May be repeated for credit

#### 10.08.17 Jazz Studies and Contemporary Media

**6JCM 119 (I-1). Basic Jazz Theory and Aural Skills.** Required for undergraduate jazz students in the first semester of the freshman year. Offered as a remedial course for graduate jazz students, who upon entrance, are found to be deficient in jazz theory and aural skills.

**6JCM 151, 152 (I, II-1) Jazz Performance Workshop for Non-Majors.** Combines the study of improvisation, theory, aural training and small group performance. Offered for non-majors from both Eastman and River Campus. This course may count as a chamber music credit, or for the WBP practical creative elective, only with permission of the students' department chair.

**6JCM 200 (I, II-1) Large Jazz Ensemble**(Jazz Ensemble, New Jazz Ensemble, Jazz Lab Band, and Jazz Workshop). A multifaceted collection of jazz "big band" experiences that incorporate the study and presentation of jazz from historically significant repertory to new works composed by Eastman student writers. Ensembles accompany renowned jazz soloists, showcase the music of the finest jazz composers and arrangers, and present educational events for audiences across the country. Seating is determined by auditions in the fall. The 70-piece Studio Orchestra (combining Jazz Ensemble and Philharmonia/ESSO for 3 weeks annually) is periodically organized by assignment; no pre-enrollment is required.

**6JCM 201, 202 (I, II-2) Jazz Theory/Improvisation for Non-Jazz Majors.** Exploring both abstract elements and essential functions of improvisation, this course stresses jazz rudiments of chord and scale spellings, chord/scale/mode relationships, jazz nomenclature, basic forms, chord substitution, and chord voicing. Emphasis upon aural training, vocalization, and transcription of recorded jazz solos. Blues structures, modal compositions, and tunes with simple progressions are emphasized in class performance.

**6JCM 203 (I-1) Basic Jazz Bass.** Fundamental techniques for beginners. Focuses on pedagogical skills for future teachers, jazz students majoring on instruments other than bass, and composition/arranging students. Prerequisite: JCM major or permission of instructor.

**6JCM 204 (II-1) Basic Jazz Drumset.** Fundamental techniques for beginners. Focuses on pedagogical skills for future teachers, jazz students majoring on instruments other than drums, and composition/arranging students. Prerequisite: JCM major or permission of instructor.

**6JCM 205, 206 (I, II-1) Functional Jazz Piano.** A keyboard methods course designed to equip each student with practical basic jazz piano skills sufficient for accompaniment, composing/arranging, and continued study of jazz harmony. Emphasis on basic jazz harmonic formulas, voice leading, scales and modally derived harmonies used in jazz, and two-hand homophonic jazz piano style (right-hand melody, left-hand accompaniment). Lead sheet sight-reading is stressed, in addition to tactile and visual familiarity with the keyboard. Prerequisite for non-JCM majors: JCM 201, 202 or permission of instructor. No prerequisite for JCM majors.

**6JCM 218 (I-2) Jazz Pedagogy.** Basic rehearsal techniques for the development of large and small jazz ensembles. Survey of pedagogical concepts, performance practice, and performance repertory for big bands and small groups. Teaching skills pertaining to improvisation, theory, and aural training from beginning to advanced levels. Hands-on teaching experience and ensemble coaching are essential components in the course. Prerequisite: JCM major or permission of Jazz Studies chair.

**6JCM 223 (I-2) Jazz Composition and Arranging I.** Basic techniques of tune writing are presented and explored in relation to the work of specific jazz composers whose works are rooted in the creative use of tonal harmonic relationships. Students compose original tunes using the musical vocabulary and techniques utilized by specific composers. Prerequisite: for non-JCM majors, JCM 201, 202 or permission of the instructor.

**6JCM 224 (II-2) Jazz Composition and Arranging II.** Basic techniques of writing for small jazz groups are presented and explored in relation to

instrumental combinations of two to five wind and brass instruments with rhythm section. Homophonic and contrapuntal textures as well as melody harmonization techniques are studied in relation to a variety of harmonic styles. Students arrange a standard or an original theme. Prerequisite: JCM 223.

**6JCM 225 (I-2) Jazz Composition and Arranging III.** Basic techniques of writing for standard jazz ensemble instrumentation are presented and explored. Traditional approaches to orchestration, harmony, thematic development and form are emphasized, as exemplified in jazz writers such as Neal Hefti, Ernie Wilkins, Frank Foster, Sammy Nestico and Duke Ellington. Students arrange a standard from the jazz repertoire. Prerequisite: JCM 224.

**6JCM 226 (II-2) Jazz Composition and Arranging IV.** Contemporary writing approaches for large ensembles are presented and explored, including the use of woodwind doubling in the saxophone section and the addition of horns and extra percussion instruments. The work of writers such as Gil Evans, Bill Holman, Thad Jones, Bob Brookmeyer, Clare Fischer and George Russell are emphasized, and non-jazz rhythmic idioms such as those of Brazilian and Afro-Cuban music are also included. Students arrange a standard or an original theme. Prerequisite: JCM 225.

#### 6JCM 230

**6JCM 241 (II-3) Jazz History and Analysis.** Development of compositional and improvisational styles in jazz from 1900 to the present. All periods in the development of jazz are examined. Evolution of specific instrumental styles is also emphasized. Prerequisites: TH 101, 102, 111, and ENS 100 or permission of the instructor.

**6JCM 251, 252 (I, II-2) Jazz Performance Workshop.** This course combines a thorough study of improvisation, jazz theory, aural training, and small group performance practice in six classroom environments built around small ensembles. Resulting chamber ensembles perform throughout the year in Jazz Forums, and other school and public venues. Participation in this course is limited to JCM majors. (8 semesters required for JCM BM degrees)

**6JCM 261 (II-1) Entrepreneurship in Music.** Provides information on what business acumen a career musician needs; what alternative and/or supplemental career possibilities are available in fields allied to music, beyond performing, writing or teaching music; and how to capitalize on unique qualities, talents and interests. Topics covered include copyright and performance rights societies, contracts and dealing with lawyers, structure of various business entities, taxes, financial planning, insurance and investments, promoting your career, the musicians union, breaking in and surviving as a full-time musician, retail music merchandising, how to put out your own CD, and how to get grants.

**6JCM 271 (II-1) Studio Production Techniques.** An introduction to contemporary recording studio production and development of professional recordings in the Jazz, Classical, and Contemporary Media fields. Students should complete ALC 240 Intro to Recording and Sound Reinforcement or ALC 240 Recording Studio Techniques before taking this more advanced course. Prerequisite: JCM major or permission of instructor.

**6JCM 281, 282 (I, II-2) Advanced Writing Projects.** Private jazz composition and arranging instruction for the undergraduate JCM writing skills major. Emphasizes development of student works and senior recital production/performance concerns.

**6JCM 291,292 (I, II-0.0) Jazz Forum.** (undergraduates) A weekly departmental gathering in which jazz faculty, visiting artists, and students from JPWs appear in performance showcases. At other times there are discussions of departmental and current jazz topics, and exploration of new compositions, arrangements, and contemporary recorded works by professional composers and arrangers, as well a student and faculty works. Prerequisite: JCM major.

**6JCM 406 (I-1) Graduate Jazz Pedagogy.** Philosophical justification and outcome expectations for the school jazz studies program; profiles of established programs in institutions of various sizes; pedagogical discussions pertaining to the teaching of jazz improvisation, theory, history,

composition/arranging, and ensembles; development of the curriculum vitae and job application preparation; preparation for the professional interview. Prerequisite: JCM MM major or permission of instructor.

**6JCM 431 (I-2) Studio Orchestra Arranging.** Essential techniques of arranging for studio orchestra are developed through the study of jazz-related classical orchestral works and works by jazz arrangers and composers from a wide range of jazz styles. Student works are read by the Eastman Studio Orchestra and selected works are performed on the orchestra's annual concert. Prerequisite: JCM 225.

**6JCM 441 (II-3) Advanced History and Analysis of Jazz Styles.** Investigation of performance and compositional innovations in jazz in the twentieth century. Analysis of scores, transcriptions, and recordings by major jazz stylists. Prerequisite: JCM 241 or permission of instructor.

**6JCM 451, 452 (I, II-2) Jazz Performance Workshop.** This course combines a thorough study of improvisation, jazz theory, aural training, and small group performance practice in six classroom environments built around small ensembles. Resulting chamber ensembles perform throughout the year in Jazz Forums, and other school and public venues. Participation in this course is limited to JCM majors. (4 semesters required for JCM MM degree, 2 semesters required for JCW MM degree)

**6JCM 456 (I, II-0) Advanced Performance Projects-Contemporary Media.** Preparation and finalizing a media related product which showcases the graduate student's area of focus.

**6JCM 481, 482 (I, II-3) Advanced Projects in Arranging and Composition.** Private jazz composition and arranging instruction for the graduate MM/JCW major and DMA/JCM candidates. Emphasis upon development of student works and recording production/live performance matters pertaining to the graduate recitals. Permission of instructor required.

**6JCM 491,492 (I, II-0) Jazz Forum.** (grad students) A weekly departmental gathering in which jazz faculty, visiting artists, and students from JPWs appear in performance showcases. At other times there are discussions of departmental and current jazz topics, and exploration of new compositions, arrangements, and contemporary recorded works by professional composers and arrangers, as well a student and faculty works. Prerequisite: JCM major. Graduate students attend and perform in forums for no credit/no charge.

**6JCM 596 (I, II, Scredit to be arranged) Dissertation (Doctor of Musical Arts).**

#### 10.08.18 Keyboard

**6KBD 111 (I, -2) Piano Sight-Reading.** Skills necessary for fluent sight reading of a wide variety of literature and to read open score (choral and instrumental), alto clef, and to transpose instrumental lines and song accompaniments.

**6KBD 112 (II-2) Piano Sight-Reading II.** A continuation of materials and skills presented in KBD 111. Tenor clef reading; an emphasis on full orchestral score realization at the piano.

**6KBD 201, 401 (I-2, alternate years) Sacred Music Skills.** Focuses on the choral responsibilities of the church musician. The course includes sessions on training the amateur voice, phonetics, English and Latin diction, chanting, conducting, rehearsal techniques, and choral repertoire in its appropriate liturgical context. In addition to assigned special projects, students will participate through weekly conducting of the class as choir. The course will also explore innovative ways to enhance contemporary worship in the context of the evolution of liturgical practices. Each student will receive several individual "lab" coachings during the semester.

**6KBD 202, 402 (II-2, alternate years) Sacred Music Skills.** Focuses on the training of young vocal and instrumental musicians through early musical training and the creation of opportunities for their involvement in the musical life

of the church. Choral and handbell repertoire will be explored, and conducting techniques specific to younger participants will be learned. In addition to assigned special projects, each student will participate through occasional supervised conducting of children's and handbell choirs at a local church. Also included are sessions on the administration of a large music program, building congregational support, musicals and large productions, staff supervision, and budget.

**6KBD 203, 403 (I-2, alternate years) Sacred Music Skills.** Focuses on essential keyboard skills for the church/synagogue musician, with emphasis on congregational song in various religious environments and traditions. Primary areas of instruction include hymn playing (introductions, reharmonizations, performance practices of various styles and traditions), anthem accompaniment, adapting piano/orchestral accompaniments to the organ, and conducting from the organ console. Each student will receive several individual "lab" coachings during the semester. Open to keyboard majors or by permission.

**6KBD 204, 404 (II-2, alternate years) Sacred Music Skills.** A continuation of KBD 203-403, that also focuses on sight-reading, open score reading, modulation, transposition, chant accompaniment, and organ repertoire appropriate to specific liturgical contexts. Elemental skills in hymn-based improvisation are developed through weekly exercises and assignments. Each student will receive individual "lab" coaching during the semester. Open to keyboard majors or by permission. Prerequisite: TH 475 or equivalent.

**6KBD 205, 405 (I-1) Organ Improvisation.**

**6KBD 211 (II-3) Piano Literature I (18th Century).** A survey of solo keyboard literature from the baroque and classical periods. The course syllabus includes reading and listening assignments, analysis and performance projects, and midterm and final exams. Piano majors in the BM degree are required to enroll in this course in their junior year. Prerequisites: Successful completion of the undergraduate piano literature listening exams.

**6KBD 212 (I-3) Piano Literature II (19th Century).** A survey of piano literature from the romantic period. The course syllabus includes reading and listening assignments, analysis and performance projects, midterm and final exams. Piano majors in the BM degree are required to enroll in this course during their senior year. Prerequisite: KBD 211.

**6KBD 213 (II-3) Piano Literature III (20th Century & Beyond).** A survey of solo piano literature from the twentieth and twenty-first centuries. The course syllabus includes reading and listening assignments, analysis and performance projects, and midterm and final exams. Piano majors in the BM program are required to enroll in this course during their senior year. Prerequisite: KBD 211, 212.

**6KBD 250-251 (I, II-2) Jazz Piano Improvisation for Keyboard Majors.** For advanced keyboard players with no experience in jazz piano improvisation. Topics include solo jazz harmonization, jazz, and non-jazz improvisation; open to ESM majors only.

**6KBD 260 (II-1) The Piano: History, Design, & Maintenance.** Mechanics of the piano, including its historical development, regulation, maintenance, & repair. Includes temperament theory, tone generation, and ownership/purchasing considerations. Not vocational training. ([more](#))

**6KBD 261 (I, II-1) Historical Development of the Organ: Its Design and Maintenance.** Practical demonstration of tuning and maintenance techniques relative to the development of organ literature. Suggested for organ majors; open to others by permission of the instructor.

**6KBD 405 (I-1) Graduate Organ Improvisation.** The purpose of this course is to develop skills and techniques in musical improvisation, beginning with phrases and simple song-forms and progressing to sonata-allegro, hymn-improvisations, hymn preludes, organ chorales, hymn fantasias, the toccata, duo, trio, canon, fugue, and other forms. Sections consist of semi-private lessons in small groups at beginning, intermediate, and advanced levels. Prerequisite: TH 475, TH 476 or permission of instructor.

**6KBD 407 (I-2) Harpsichord Performance and Literature through the Eighteenth Century.** Discussion of performance practice problems related to the High Renaissance through the late eighteenth century.

**6KBD 411 (II-3) Piano Literature I (18th Century).** See description under KBD 211. No prerequisites.

**6KBD 412 (I-3) Piano Literature I (19th Century).** See description under KBD 212. No prerequisites.

**6KBD 411 (II-3) Piano Literature I (20th Century & Beyond).** See description under KBD 213. No prerequisites.

**6KBD 421 (I-2) Organ Repertory I.** Pre-1750 Italy, Germany, Netherlands, Spain.

**6KBD 422 (II-2) Organ Repertory II.** France, 17th-20th centuries.

**6KBD 423 (I-2) Organ Repertory III.** Bach and Handel.

**6KBD 424 (II-2) Organ Repertory IV.** Post-1750 Germany, Austria, U.S.

**6KBD 442 (I-3) Piano Repertory and Its Interpreters.** An intensive examination of a specific area of the piano repertory; topics to vary from year to year (e.g., Chopin solo works, Beethoven sonatas and concertos, Bach Well-Tempered Clavier and other solo works, etc.) The class addresses its subject material from the dual perspectives of the literature itself and of the artists who have been historically associated with the literature. May be repeated for credit.

**6KBD 443 (I-2) Keyboard Continuo Realization.** Techniques of realizing continuo parts in the music of the seventeenth and eighteenth centuries. Special emphasis on the various national styles. Prerequisite: TH 476 or fluency in reading figured bass. Simultaneous enrollment in CHB 277 strongly encouraged.

**6KBD 450-252 (I, II-1) Jazz Piano Improvisation for Graduate Keyboard Majors.** For advanced keyboard players with no experience in jazz piano improvisation. Topics include solo jazz harmonization, jazz, and non-jazz improvisation; open to ESM majors only.

## 10.08.19 Lessons

### Undergraduate Applied Music

One weekly, one-hour private lesson (160 level) in the major or primary instrument (or voice) is included in the flat-rate tuition charged to all full-time Bachelor of Music degree candidates and is available for eight semesters.

Half-hour lessons (130 level) are provided for secondary instrument instruction, as described in the individual curricula. Students with a curricular requirement will have first priority for enrollment in secondary lesson studios. Other students may take secondary lessons on a space-available basis only if they have completed their piano class requirement, have the approval and signature of their advisor and the Office of the Dean of Academic Affairs, and pass the required audition.

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**130 (I, II-2) Undergraduate Applied Music Lessons** (half-hour/week): Use to fulfill secondary instrument requirement or elective.

**6VCE 130P (II-2) Secondary Voice-Pedagogy.** Secondary vocal study with graduate members of PED 482, Advanced Vocal Pedagogy. One hour of instruction per week. One or two lessons to be taught in the PED 482 class under faculty supervision.

**160 (I, II-4) Undergraduate Applied Music Lessons** (one-hour/week): Use to fulfill primary lesson requirement.

**Graduate Applied Music.** One weekly, one-hour private lesson (460A level) in the major or primary instrument (or voice) is required.

**MM/PRL** students should normally register for 460A (5 cr. hr.) applied lessons in their major instrument - four semesters of lessons are permitted; two count toward the degree. Students must be enrolled in one-hour lessons every semester, up to and including the semester in which they give their degree recital. Students do not qualify for secondary lesson credit as part of their degree. However, if they wish to study a second instrument (half-hour lessons) for credit above and beyond the degree, they may register for 430 (2 cr. hr.) lessons, on a space-available basis only.

**DMA/PRL** students should register for 460A (5 cr. hr.) applied lessons in their major instrument - 6 semesters of lessons are normally permitted; 4-5 semesters may be counted toward the degree. Students must be enrolled in one-hour lessons every semester up to and including the semester in which they give their final degree recital. DMA/PRL students who have completed four consecutive semesters of applied-music study and who wish to register for anything less than 5 credit hours of applied music in a given semester must submit their request in writing to the Associate Dean of Graduate Studies, who will act in consultation with the department chair. Students are encouraged to complete/pass at least two of their recitals by the end of their second year of study. The DMA minor field may involve secondary applied music study to a maximum of 6 credit hours [three semesters of 430 (2 cr. hr.) lessons].

**430 (I, II-2) Graduate Applied Music Lessons** (half-hour/week): May be used as secondary instrument elective credit or as part of a DMA minor. May not be used to fulfill major lesson requirement, except for MM Conductors who are required to take 4 credits of applied music.

**430A (I, II-2.5) Graduate Applied Music Lessons** (half-hour/week): Half-hour lessons in your primary instrument major may be taken only with permission of the Associate Dean for Graduate Studies.

**460 (I, II-3) Graduate Applied Music Lessons** (one-hour/week): Use to fulfill primary instrument requirement for all graduate degrees offered in Composition and for the MM in Jazz Studies & Contemporary Media. Theory, Theory Pedagogy, Musicology, and Music Education (MA and PhD) majors may use 460 for elective credit.

**460A (I, II-5) Graduate Applied Music Lessons** (one-hour/week): Use to fulfill primary lesson requirement for all Performance & Literature majors, Music Education majors (MM & DMA), and for DMA students studying Jazz Studies & Contemporary Media.

#### 10.08.20 Music History

**6MHS 70 (I, II-0) Listening Session.** Optional listening session for MHS 121-123. Students sign up for any section that coincides with the appropriate course number and instructor.

**6MHS 121 (I, II-3) Music & Society: 800-1750.**

**6MHS 122 (I, II-3) Music & Society: 1720-1880.**

**6MHS 123 (I, II-3) Music & Society: since 1880.**

**6MHS 119 (I, II S-1.5) Historical Review.** A tutorial course for graduate students who, upon entrance into the graduate program, are found deficient in history of music.

**6MHS 281 (I-3) Jazz History and Analysis.** Cross-listed section of JCM 241.

**6MHS 281, 282 (I, II-3) Special Topics.** Intensive study of literature within limited topic areas. Emphasis upon analysis and comparative studies, with critical writing by the student. May be repeated for credit. Recent topics have included the symphonies of Beethoven; the chamber music of Brahms; Bartok; opera: Monteverdi to Mozart; history and analysis of jazz; world music; developments in rock music since 1964.

**6MHS 421 (I or II-3) Music in the Middle Ages.**

**6MHS 422 (I or II-3) Music in the Renaissance.**

**6MHS 423 (I or II-3) Music in the Baroque.**

**6MHS 424 (I or II-3) Music in the Classic Period.**

**6MHS 425 (I or II-3) Music in the Nineteenth Century.**

**6MHS 426 (I or II-3) Music Since 1900.**

**6MHS 430 (I-3) World Music.** Examination of four of the world's musical cultures with an emphasis on musical repertoires and how they fit within specific social and cultural contexts.

**6MHS 441 (I-2) Introduction to Performance Practice (Baroque).** Principles of tempo, rhythm, dynamics, ornamentation and improvisation, based upon contemporary sources. Prerequisite: permission of instructor.

**6MHS 442 (II-2) Performance Practice: Middle Ages and Renaissance.**

**6MHS 443 (II-2) Performance Practice: Baroque.**

**6MHS 480 (I, II-2) Bibliography.** A study of sources and reference materials in music.

**6MHS 481, 482 (I, II-3) Special Topics.** (See 281, 282.) For graduate students, only.

**6MHS 590 (I, II, S3) Research.** Seminars and independent studies on selected topics. May be repeated for credit. Recent topics: Mozart concerto; analysis of medieval and Renaissance music; Rossini to Verdi; seventeenth-century keyboard music; Beethoven and after Beethoven; music and cosmology; music and ritual.

#### 10.08.21 Music Education

**6MUE 110 (I-1) Introduction to Music Education.** First of two courses designed to provide an orientation to music teaching and learning in a variety of contexts. Discussion centers on understanding the roles and functions of learners and teachers and what is of importance to teach. Observation in various music teaching/learning situations (for all ages) constitutes the bulk of the second semester.

**6MUE 111 (II-1) Field Experiences in Music Education.** Continuation of 6MUE 110. An orientation to music teaching and learning in a variety of contexts. Discussion centers on understanding the roles and functions of learners and teachers and what is of importance to teach. Observation in various music teaching/learning situations constitutes the bulk of the second semester. 6MUE 110 and 111 together require 20 hours of field experience.

**6MUE 121 (I, II-1) Clarinet Class.** A laboratory class that allows students to develop intermediate-level performance skills on the instrument and methods for teaching. In preparation for teaching, students will learn to diagnose common performance problems associated with the clarinet and prescribe a variety of appropriate solutions. Additional topics covered include: maintenance and emergency repair, equipment and accessories, method books and repertoire, extended range and fingerings, and auxiliary clarinets. Field experience required, 2 hours.

**6MUE 122 (I, II-0.5) Woodwinds Class.** Extensions of 6MUE 121. Each of these half-semester (7 week) courses focuses on the development of intermediate-level performance skills and methods for teaching on a specific woodwind instrument: flute, oboe, saxophone, bassoon.

**6MUE 125 (I, II-1) Trumpet Class.** A laboratory class that allows students to develop intermediate level performance skills on the instrument and methods for teaching. In preparation for teaching, students will learn to diagnose common performance problems associated with the trumpet and prescribe a variety of appropriate solutions. Additional topics covered include: maintenance and emergency repair, equipment and accessories, method books and repertoire, embouchure problems, and auxiliary trumpets. Field experience require, 2 hours.

**6MUE 126 (I, II-0.5) Brass Class.** Extensions of 6MUE 125. Each of these half semester (7 week) courses focuses on the development of intermediate-level performance skills and methods for teaching on a specific brass instrument: horn, trombone, euphonium, tuba.

**6MUE 131 (I-2) Strings Class I.** Development of string playing techniques on two stringed instruments. Includes one upper and one lower stringed instrument.

**6MUE 132 (II-2) Strings Class II.** Development of string playing techniques on two stringed instruments. Includes one upper and one lower stringed instrument.

**6MUE 135-136 (I, II-1) Harp Class.** Harp study especially suited for MUE majors. Emphasis on technique and repertoire selection for future teachers with harpists in public school settings. One hour of instruction per week. Permission of instructor required for MUE 136. ([more](#))

**6MUE 141 (I, II, S-1) Voice Class I.** Fundamentals of voice production: posture, breath control and support, tone, resonance, diction, phrasing, interpretation. Development of technique, confidence, and control through group and solo singing.

**6MUE 142 (I, II, S1) Voice Class II.** Extension of Voice Class I, with opportunity to continue to develop individual skills in singing.

**6MUE 143 Voice Class III (II-1).** Pedagogy of voice with particular emphasis on the teaching of singing to young children, junior high- and high-school students. Field experience required, 5 hours.

**6MUE 155 Percussion Class (I, II-1).** A laboratory class that allows students to develop intermediate level performance skills on the instruments of the percussion family as well as addressing methods for teaching. In preparation for teaching, students will learn to diagnose common performance problems associated with percussion instruments and prescribe a variety of appropriate solutions. Additional topics covered include: maintenance and emergency repair, equipment and accessories, and method books and repertoire. Field experience required, 2 hours.

**6MUE 200 Sophomore Review (I,II-0)**

**6MUE 211 Preschool Music Education (I, II, S-2).** Orientation to teaching music to children under the age of 6 years. Understanding age-appropriate material and activities; developing skills in planning instruction. Participation in a variety of preschool music programs through observation and teaching experiences. Field experience required, 25 hours.

**6MUE 212 Elementary General Music Methods (I-2).** This course is designed to prepare (enrollees) for teaching general music (K-6) in our culturally diverse American society. Emphasis is on presentation of musical concepts and leading elementary age students to understand music in relation to history, culture and the other arts through a variety of behaviors (e.g., singing, creating, moving, listening). Field experience, including observation and teaching, is intended to allow students to apply theoretical principles in a practical setting; minimum of 15 hours required.

**6MUE 213 Secondary General Music Methods (II-2).** This course is designed to encourage integration of multicultural content, practices and perspectives related to student and teacher experiences in the secondary school environment. Class emphasis will be on the acquisition of Middle/Junior/Senior High school level teaching skills (e.g., leading creative, compositional and listening experiences) using a wide variety of activities and approaches. At least 15 hours of field experience, observing and teaching 6th-12th grade students are required.

**6MUE 214 Elementary and Middle School Choral Methods (II, 2).** Increased proficiency in choral teaching through examination of repertoire and teaching techniques appropriate for students in grades 4-8. In addition to lectures, discussions, and in-class demonstrations, enrollees can expect to engage in at least 10 hours of field experience, observing and teaching students in these grade levels.

**6MUE 215 High School Choral Music (I-2).** Special emphasis on pre-service experiences in high-school choral methods and techniques. Reading, writing, and simulated teaching experiences. At least 40 hours of field experience observing and teaching 9th-12th grade students required through participation in professional development site activities.

**6MUE 216 Music for Special Learners (I, II-1).** Trends in music education for exceptional children identified by Public Law 94-142. Through class sessions, readings, and school visits, enrollees will learn to identify the characteristics of special learners and to observe how these affect musical behaviors. Also included are issues related to language acquisition and literacy development, focusing on skills for teaching listening, speaking, reading and writing for all students. Projects and assignments in class will develop strategies for both (a) modifying existing music materials, and (b) designing original music materials appropriate to these learners. Field experience required, 5 hours.

**6MUE 217 Elementary Winds/Brass/ Percussion Methods (I, II-2).** This course allows students to develop an understanding of appropriate methods for teaching elementary instrumental music (what to teach, when to teach, and why), and to develop the necessary techniques (how to teach) to implement those methods. Course requirements include: facility with function-based rhythm and tonal syllables, the ability to teach and coach composition and improvisation activities with elementary instrumental students, field experiences in local schools, measurement and evaluation of instrumental teaching and performance skills. Field experience required, 10 hours.

**6MUE 218 Teaching Group Strings in the Elementary Setting (I, II-2).** An orientation to the design and implementation of string teaching programs in the elementary school. Emphasis on teaching strategies for heterogeneous groups. Field experience required, 15 hours.

**6MUE 219 Secondary Instrumental Rehearsals: Winds, Brass, Percussion (I, II-2).** This field-based course meets almost entirely in a local school, providing opportunities to learn teaching methods in a context where they can be tried, observed, and evaluated. Students will spend approximately four hours per week at the school site and are responsible for their own transportation. Course objectives include: making long-and short-range instructional plans based on a systematic analysis of the performance of individuals and the ensemble, selecting appropriate teaching methods and evaluating the results, teaching private and small group lessons, demonstrating knowledge of large ensemble rehearsal skills and techniques, including conducting a large ensemble. A minimum of 30 hours of field experience required.

**6MUE 220 Secondary Instrumental Rehearsals: Strings (I, II-2).** The development and implementation of a variety of teaching/rehearsing techniques

for use with a musical ensemble. Structure, organizational support, and rationale for public school string programs. Enrollees spend approximately half of the course teaching and observing a school orchestra for a total of 25 field experience hours.

**6MUE 221 Teaching Individual and Small Group Lessons (I, II-1 or 2).** For students in any major who are interested in learning to teach private and small group lessons. Enrollees will be assigned to teach for up to two hours each week at a K-12 school. Lessons will be observed periodically and enrollees will meet with a faculty member to discuss matters related to the teaching assignment.

**6MUE 261 Recorder and Guitar (I-1).** Fundamentals of guitar and recorder as instruments for performance and as classroom tools for teaching music. Guitar study will focus on basic understanding of chords, strumming, and finger-picking; recorder study will focus on fingerings, breath control, and articulation. Observation of recorder and guitar classes in local schools required, 5 hours.

**6MUE 271 Student Teaching: Elementary Vocal/General (I, II-4).** Seven-weeks of full-time teaching placement in classroom music settings in area schools, under the supervision of a master teacher. Eastman faculty conduct on-site supervisory visits a minimum of three times during the assignment.

**6MUE 272 Practicum (I, II-2).** A continuation of 6MUE 126 (Brass Class) and 6MUE 122 (Woodwind Class). Study of two additional brass and two additional woodwind instruments in a homogeneous setting. As a laboratory ensemble for student teachers, enrollees will perform solely on secondary instruments, teach/conduct rehearsals, and prepare lesson plans for teaching. An application of performance skills on all wind instruments in a heterogeneous setting, a comparative survey of wind instrument performance technique, and an examination of appropriate musical materials for use in elementary and secondary schools.

**6MUE 273 Student Teaching Seminar (I, II-1).** Weekly meeting of all student teachers by area of emphasis. Readings and writing assignments, reports and reflection papers are incorporated into the seminar content. Guest speakers on topics important for certification protocols, as well as interviewing and applying for a teaching position.

**6MUE 276 Student Teaching: Secondary Vocal/General (4).** Seven-weeks of full-time teaching placement in middle school or high school music programs, with emphasis on choral and classroom settings in area schools, under the supervision of a master teacher. Eastman faculty conduct on-site supervisory visits a minimum of three times during the assignment.

**6MUE 277 Student Teaching: Elementary Instrumental (I, II-4).** Seven-weeks of full-time teaching placement in programs for beginning instrumental music in area schools, under the supervision of a master teacher. Eastman faculty conduct on-site supervisory visits a minimum of three times during the assignment.

**6MUE 278 Student Teaching: Secondary Instrumental (I, II-4).** Seven-weeks of full-time teaching placement in secondary school instrumental music settings in the area, under the supervision of a master teacher. Eastman faculty conduct on-site supervisory visits a minimum of three times during the assignment.

**6MUE 279, 280 (I, II-1) Supplementary Observation and Student Teaching.** For students needing additional credits in observation and student teaching for certification to teach in other states.

**6MUE 285 (I-2) Principles of String Playing and Teaching I.** This course enables students to organize and present a sequence of string instruction with special attention to the needs of beginning and intermediate string players. Students develop and apply their growing knowledge of string playing and teaching by providing weekly private lessons to two students at School #17 of the Rochester City School District. Students must enroll for MUE/PED 286 following successful completion of this course. Open to upper-level AMU and PRL or DMA graduate string majors.

**6MUE 286 (II-2) Principles of String Playing and Teaching II.** A continuation of MUE/PED 285 with a focus on procedures for establishing a private studio, reviewing and developing a collection of method books, etude books, and solo materials. Students present case studies of their school-age string students to whom they continue to teach week by week private lessons to students at School #17 of the Rochester City School District. Pre-requisite: MUE/PED 285.

**6MUE 402 (I, II-3) Measurement and Evaluation.** This course reviews published aptitude and achievement tests and includes interpretation of test scores, administration of tests, and experience in developing tests.

**6MUE 413 (I, S-3) Introduction to Research.** Current techniques of educational research, with emphasis on design and analysis. Critical review of current research studies.

**6MUE 414 (II-2) The Psychological Foundations of Musical Behavior.** Although psychological issues are touched on in both the MUE 413 (Introduction to Research) and MUE 501 (Seminar I: History and Philosophy) courses, this one-semester course is designed to expose graduate students to more depth of information, current research, and to guest experts who are equipped to provide detailed input on certain specialized areas of psychology related to musical behavior.

**6MUE 465 (I, II, S3) Instrumental Technique.** For instrumentals, vocal, and general music teachers at all levels who wish to improve their musicianship skill for teaching. Particularly relevant for teachers who are addressing the National Standards.

**6MUE 471 (I-2) Teaching Internship.** Students are required to demonstrate competence in teaching and the application of concepts presented in other courses required by the M.M. or M.A. degrees in music education by submitting (1) audio and video tapes of classes, (2) course descriptions and outlines, (3) sample examinations, (4) an annual calendar of performances and activities, and (5) sample programs. Students who are also employed as teachers can submit materials and tapes developed for their own classes; full-time graduate students are assigned a teaching responsibility to complete the requirements under faculty supervision. Readings are assigned individually. This requirement may be waived by the department chair if the above documentation is provided to demonstrate competence in teaching.

**6MUE 472 (I, II-4) Teaching Internship for Certification.** Supervised teaching experience for graduate students preparing for certification.

**6MUE 473 (I, II, S1-4) M.A. Project.** The specific nature of this master's project will be developed in consultation with a faculty member in the Music Education Department. Guidelines are available in the department for project proposals, which must be approved by the faculty. Examples might include (a) a field-based research study within a teacher's own classroom setting, (b) a curriculum project, or (c) a small-scale replication of an existing research study with a new population. At the completion of the project, a student will submit a written report, again subject to approval by the entire faculty.

Parallel to the registration for thesis credits, the registration for this master's project may be broken down into single credits or enrolled as a block of four credits.

**6MUE 480, 481 (I, II, 1-3) Special Topics in Music Education.**

**6MUE 495 (I, II, Scredit to be arranged) M.A. Thesis.** For the Master of Arts degree.

**6MUE 501 (I, S-3) History and Philosophy Seminar.** Philosophy and history of music education, with emphasis on contemporary problems. Required of all graduate students in music education.

**6MUE 502 (II, S-3) Curriculum Seminar.** Inquiry into curriculum theory and creative curriculum development and implementation. Attention is devoted to how schools are organized, how the processes and outcomes of learning are

evaluated, and how conditions can be created to foster professional growth among music teachers and administrators.

**6MUE 503 (I, II-2) College Teaching Internship.** This course will be related to one or more college level courses which the student is presently teaching, either as a teaching assistant or as a faculty member at another college or university. Students will be required to submit (1) a course description, (2) a course outline, (3) tests and examinations, (4) an annotated bibliography, (5) audio tapes of classes, and (6) a brief written statement of relevant philosophical and pedagogical issues. The instructor will observe teaching and meet with the students individually.

**6MUE 504 (I--2) Preparing Future Music Faculty.** Preparing Future Music Faculty For those graduate students who plan to teach in a college or community music school, even on a part-time basis, this course will help you answer the question: Is musical talent all you need to teach music well? Each student will learn to develop a teaching portfolio that complements his or her performance portfolio. Students will also explore to effective ways to assess their students prior musical knowledge and experience, organize music content for learning, clearly communicate expectations to their students, and talk about teaching with colleagues and administrators.

**6MUE 505 (I-3) Topics and issues related to music administration in school, community, and higher education settings.**

**6MUE 506 (II-1 or 2) Internship in Academic Administration.** Administrative project, to be carried out under supervision of faculty or administrative staff member, including possible assignment to a School administrative office. Occasional seminar sessions with other enrollees. Prerequisite: MUE 505.

**6MUE 508 (II-3) Cultural Perspectives in Music Education.** This course focuses on fundamental issues that affect the teaching and learning of music in our culturally pluralistic American society. It is a survey and critical study of historical, philosophical, and sociological aspects of multicultural music education. It is designed to provide opportunities for graduate students to develop thinking, inquiry, writing, and oral presentation skills necessary for perceptive and competent music educators. In addition, this course is intended to provide opportunities for graduate students to synthesize various components of music education scholarship. This course is addressed to all Eastman DMA and Ph.D. students in Music Education. Others with teaching experience will be admitted with the permission of the instructor.

**6MUE 590 (I, II, Scredit to be arranged) Research for Ph.D. Students.**

**6MUE 591 (I, II, Scredit to be arranged) Research for D.M.A. Students.**

**6MUE 595 (I, II, Scredit to be arranged) Ph.D. Dissertation. For the Doctor of Philosophy degree.**

**6MUE 596 (I, II, Scredit to be arranged) D.M.A. Dissertation. For the Doctor of Musical Arts degree.**

#### 10.08.22 Musicology

**6MUJ 490 (I, II, Scredit to be arranged) Research.**

**6MUJ 501 (I--4) Introduction to Musicology.** This course will provide an introduction to the scope, bibliography, and prominent methodologies of musicology. To that end, it will explore the history and development of the discipline, focusing especially on the current trends and their background: provide a practical introduction to the diverse sources of information in the field; and give experience employing solid research and writing strategies.

**6MUJ 502 (II-4) Introduction to Ethnomusicology.** Introduces the basic readings, history, and methods of ethnomusicology. Course work will include class readings, discussions, a transcription project, and a semester-long fieldwork project, undertaken in the Rochester area. Readings will be taken

primarily from the fields of ethnomusicology, anthropology, and folklore. Prerequisite: Some knowledge of world music systems or permission of instructor.

**6MUJ 590 (I, II-credit to be arranged) Research.** Independent investigation of problems in musicology. This course number is used by MM and DMA students enrolling in MUJ 4-credit seminars for 3 credits.

**6MUJ 591, 592 (I, II--4) Seminars in Musicology and Ethnomusicology.** Topics will vary by semester. Likely future offerings include "Issues in Music Notation," "Rhetoric and Music in the Renaissance," "Music and Spectacle under Louis XIV," "The Baroque Cantata," "Mozart's Keyboard Concertos," "The German Lied," "Rossini to Verdi," "Performance and Interpretation, 1800-1930," "Musical Modernisms: Beethoven to Boulez," "Kurt Weill," "American Music and Musical Life," "Music in Cross-Cultural Perspective: Africa and the West," "Music in the Middle East," "Gender and Music," "Music and Ritual," "A History of the Musical Ear," as well as occasional seminars taught or co-taught by noted scholars from other departments at Eastman and in the College of the University of Rochester.

**6MUJ 593 (I-4) Readings: Preparation for Special Field Exam.** Required of Ph.D. candidates in Musicology (and can be taken only by them). Prerequisites: Successful completion of Qualifying Exam.

**6MUJ 594 (II-4) Independent Study: Research and Writing of Dissertation Proposal.** Required of Ph.D. candidates in Musicology (and can be taken only by them). Prerequisite: MUJ 593.

**6MUJ 595 (I, II, Scredit to be arranged) Dissertation (Doctor of Philosophy).**

#### 10.08.24 Piano Class

Credit by examination will be granted for secondary piano proficiency validated through the piano audition; or in the case of wind, brass, and percussion students, for secondary instrument proficiency validated by the department chair.

**6PCL 101 (I, II-2) Piano Class I.** Two hours each week. For students with little or no keyboard instruction. Course includes (a) technique: keyboard topography and orientation; all white key major and minor 5 finger patterns, tonic triads in all inversions; multiple exercises in elementary level articulation; introducing coordination between hands; all major white key major scales; (b) fundamental skills: sight-reading examples from single line melodies to independent voices within major and minor pentachord range; harmonization using blocked and broken 5ths and 6ths, scale tones 1, 5, and 7 and single tones, and keyboard style texture in preparation for Theory Audits; transposition of selected melodies; lead sheet harmonization; ear training and improvisation using the technical and theoretical material of these chapters; (c) repertory: folk songs in a variety of settings; solo and duet pieces in increasing difficulty; composers include Kabalevsky, Turk, Bartok, Czerny, and Gurliitt. Keyboard Musicianship, Bk 1 (Lyke, Caramia).

**6PCL 102 (I, II-2) Piano Class II.** Two hours each week. Continuation of the skills acquired in PCL 101; further mastery of the keyboard through (a) increased technical abilities: including all major scales and arpeggios, the chromatic, whole tone and pentatonic scales, modes; (b) fundamental skills: chord progressions involving secondary chords, lead sheet harmonization with triads and jazz chords; chordal accompaniments; (c) repertory: pieces at the late elementary to early intermediate levels, stressing hand independence; composers include Heller, Diabelli, Duncombe, Beethoven, Kabalevsky, Bartok, Dring, and Caramia; patriotic songs. Keyboard Musicianship, Bk 1 (Lyke, Caramia).

**6PCL 103 (I, II-2) Piano Class III.** Two hours each week. Objectives: to broaden the technical practical, and musical skills begun in PCL 101-102 through (a) technique: all sharp major and parallel harmonic minor scales and arpeggios; (b) fundamental skills: harmonization using keyboard (piano) style; chording accompaniments; jazz symbols; continued emphasis on sight-reading, and

transposition in multiple styles, textures, keys; (c) repertory: solo literature at the early to mid intermediate level, stressing multiple keys, longer forms, greater dynamic range, increased finger complexity, thicker textural densities, and varied compositional and historical styles; composers include: Bach, Gurliitt, Haydn, Schubert, Mozart, Beethoven, Wilder, Kabalevsky. Keyboard Musicianship, Bk 2 (Lyke, Caramia).

**6PCL 104 (I, II-2) Piano Class IV.** Two hours each week. Objectives: to develop further the techniques learned in PCL 103. Course includes: (a) technique: flat major and parallel harmonic minor scales and arpeggios; Baroque ornamentation; (b) fundamental skills: modulation patterns to the dominant and relative minor; (c) repertory at the mid to late intermediate level, from each style period. Keyboard Musicianship, Bk 2 (Lyke, Caramia).

**6PCL 105, 106 (I, II-2) Piano Class V, VI.** One-hour lab plus one half-hour lesson per week. For students enrolled in Applied Voice; Music Education (non-pianists with vocal concentration); Theory/Composition; Music History. Objectives: to provide a more advanced level of keyboard instruction, with emphasis on (a) advanced technique (to be done in lab): up to 4#s, 4b's in 105, complete in 106; (b) repertory (to be covered in private lessons): a minimum of three pieces per semester (Baroque-Classical-Romantic in PCL 105; Impressionistic and twentieth century in PCL 106).

**6PCL 111, 112 (I, II-2) Beginning Piano for Non-Music Majors.** FOR RIVER CAMPUS STUDENTS ONLY. An elective course for non-music majors from River Campus who have little or no previous keyboard instruction. The course will include technique, fundamental skills, and repertoire.

#### 10.08.25 Pedagogy

**6PED 210-211 (I, II-1) Harp Pedagogy.** Fundamentals of harp technique, including the exploration of methods and repertory for teaching harpists of all ages. (Required for undergraduate harp students in the junior year but open to other harp students.)

**6PED 233 (I-1) Suzuki Violin Pedagogy I.** Intensive study of the concepts, philosophy, and approach of the Suzuki method. Thorough study of Books 1 and 2 of the Suzuki Violin School. Exploration of techniques of working with parent and child at beginning and intermediate levels through observation of Community Education Division Suzuki program.

**6PED 234 (II-1) Suzuki Violin Pedagogy II.** Continuation of the study of concepts and teaching procedures appropriate to Books 3 and 4 (Suzuki Violin School). Pedagogy of technique and music reading. Continuing observation of Eastman School Suzuki program, with practice teaching assignments.

**6PED 239 (I, II-1) Organ Pedagogy.** Required of organ majors in the senior year and open to graduate students. Offered alternate years.

**6PED 251 (I-2) Practical Piano Pedagogy.** Survey of leading beginning piano methods; setting up a private studio: studio policies; business and marketing strategies. Each student is assigned a young beginner and will teach 22 lessons (continuing in PED 252).

**6PED 252 (II-2) Practical Piano Pedagogy.** Course includes (a) examination of intermediate level piano literature; (b) class piano teaching: teaching the adult beginner; electronic keyboards and related technology; (c) jazz piano improvisation; how to teach and interpret elementary to advanced jazz piano literature.

**6PED 281, 282 (I, II-1) Voice.** Pedagogy of Solo Voice. Fundamentals of voice production: posture, breath control, tone, diction. Class participants will work directly with their own students.

**6PED 285 (I-2) Principles of String Playing and Teaching I.** Cross-listed as MUE 285, 286.

#### 6PED 286 (II-2) Principles of String Playing and Teaching II.

**6PED 420, 421 (I, II-2) Pedagogy of Accompanying.** Establishing and administering courses or degree programs in sight reading and accompanying; basic curricula and materials; business aspects; supervised teaching experience. Prerequisite: permission of instructor. (Offered alternate years.)

**6PED 431, 432 (I,II-2) String Pedagogy and Literature I & II.** For graduate students in string performance who wish to teach in private studio settings. Topics covered will vary, but will include: beginning to advanced sequenced music literature, various string teaching methods, evolution of the instrument's technique over the past two-and-a-half centuries through players and composers, physical aspects of playing and it's evolution.

**6PED 433 (I-2) History of String Instruments, Players and Pedagogues.** This course is designed for graduate students in string performance who wish to teach their instrument. Topics covered will include a history of the instruments and their development over the past 400 years; instrument and bow makers and their innovations; famous performers and their repertoire; developments in technique over the years; and contributions of famous pedagogues.

**6PED 440 (I,2) Survey of Child's Musical Development.** Overview of pertinent methods and teaching aids from a child's early years through High School that would help to provide a solid basis for the developing music student, as well as knowledge to aid the teacher or parent guiding this student.

**6PED 481 (I-2) Principles of Vocal Pedagogy.** Designed to present the physiological and acoustical bases necessary for a coherent approach to the teaching of singing. The main areas of vocal technique such as posture, breathing, phonation, vowel formation, resonance and registration will be discussed. Several classes will be devoted to supervised teaching; members of the class will pair off and teach each other under the instructor's supervision. Prerequisite: PED 281-282, Undergraduate Vocal Pedagogy or its equivalent.

**6PED 482 (II-2) Advanced Vocal Pedagogy.** Seminar discussions of selected readings and practical application of the principles discussed in PED 481 through supervised teaching. Each member of the class will be assigned two students, each of whom will be taught one hour per week. A diary will be maintained recording the progress of the student and a typed summary from this record will be turned in at the end of the semester. Twice during the semester, a PED 482 student will teach his or her student during class time with a discussion to follow. In addition, each student will spend time in the studios of several voice teachers, observing a lesson and then teaching the student observed a minimum of thirty minutes under the supervision of the studio teacher. Prerequisite PED 481 or its equivalent.

#### 10.08.34 Performance

**6PRF 596 (I, II, Scredit to be arranged) Dissertation (Doctor of Musical Arts).** For Performance & Literature majors.

#### 10.08.26 Philosophy

**6PHL 104 (I-3) Reason and Argument.** A general examination of argument structure and the distinguishing virtues of good argument, followed by the presentation of a method of recognizing, analyzing, and evaluating arguments. Application of this method to scientific, moral, historical, and music-analytical arguments.

**6PHL 111, 112 (I, II-3) Introduction to Philosophy.** Introduction to some of the main problems, concepts, and figures in Western philosophy concerning metaphysics, theory of knowledge, and ethics. Readings from Descartes, Ayer, Austin, Hume, Kant, and others.

**6PHL 120 (I-3) The History of Western Philosophy.** An introductory survey and sampling of the classics of Western philosophy, from Plato and Aristotle to Sartre and Wittgenstein.

**6PHL 151 (I-3) Introduction to Ethics.** An introduction to the concepts, issues, and theories of both normative ethics and meta-ethics. One fundamental question governs this inquiry: What does it mean to be a normally good person? A variety of answers to and ramifications of this question will be addressed in class lectures and discussions.

**6PHL 241 (I-3) Philosophy of Art.** Philosophical problems concerned with the nature of art and the criteria of artistic judgment.

**6PHL 242 (I, II-3) Philosophy of Music.** This course investigates some of the following questions through lectures on and discussion of essays in philosophy, music theory, musicology, and cognitive science. Is modern music really music? What makes a composition or performance good? What obligations does a performer have to a composer and the score? What obligations does a composer have to the audience? Can programmatic music really represent non-aural events or ideas? ... and a variety of other probing questions that are possible topics in this course.

**6PHL 281, 282 (I, II-3) Topics in Philosophy.** Topics are chosen from both contemporary and historical philosophy and vary from year to year. May be repeated for credit.

**6PHL 441 (II-3) Seminar in the Philosophy of Music Theory.** An in-depth and rigorous examination of the following philosophical and meta-music theoretical issues: the constraints of intentionality and cultural context on the identity, analysis, interpretation, and criticism of music; the ontological status of musical works of art; theories of meaning and emotion in music. (Also offered as TH 481.)

#### 10.08.27 Psychology

**6PSY 111 (I-3) General Psychology.** An introduction to the methods, aims, and achievements of psychology as an academic discipline. Clinical and experimental approaches, as well as the range of psychological sub disciplines, from cognition and perception to abnormal psychology and personality theory are considered.

**6PSY 112 (II-3) Educational Psychology.** A study of the physical, mental, moral, and emotional aspects of human growth and development as it relates to child-rearing and education. Lectures, discussion, demonstrations, films, individual projects, and a variety of reading material help the student to gain an overview of current research regarding childhood adolescence and how teachers and parents can help or hinder the full realization of individual potentials. Prerequisite PSY 111.

**6PSY 281, 282 (I, II-3) Topics in Psychology.** Study of a particular area of psychology, such as Behavioral Management, The Unconscious Revolution: Rousseau to Freud, or Group Dynamics. To be offered once each year. Prerequisites: PSY 111, 112. May be repeated for credit.

#### 10.08.28 Sacred Music

**6SMU 407, 408 (I, II--2) Perspectives in Sacred Music.** These courses focus on the history, function, and future of liturgical music in the Christian Church by examining theological, liturgical, historical, and philosophical issues pertaining to the practice of sacred music. Students will explore both church year and lectionary as contextual parameters for the function of music within the liturgy. The course also includes a comprehensive survey of Christian hymnody.

**6SMU 471, 472 (I, II--1) Sacred Music Internship.** Students in the internship will normally be employed in a church music position in the greater Rochester area. For those students who do not seek a paid position, placement as an intern in a large, local congregation is required. The internship is intended to provide students with opportunities to apply knowledge and skills under the guidance of faculty members teaching in organ, sacred music, conducting, and music education. The internship may include service playing, directing choirs, administration, and working as a member of a team ministry. Students, with the assistance of the professor of Sacred Music, will set individualized plans/goals

of study for the internship. Each student can expect to be observed at least twice per semester by the faculty mentors, and can expect to participate in regular colloquia on current issues in church music.

#### 10.08.29 Strings

**6STR 101, 102 (I, II-1) Harp Technique I & II.** A course for undergraduate harpists in the freshman year. Harp technique, and its practical application to the demands of solo, chamber, and orchestral literature, will be studied at the instrument. This course is designed to strengthen and enhance existing technique. Topics to be covered include arpeggios, irregular fingering patterns, tone production, and tuning.

#### 10.08.30 Study Abroad

**6SAB 200/400 Eastman Conservatory Exchange Program (I, II-16 credits for undergrad, 12 for grad).** The Conservatory Exchange Program enables students to spend a year studying at a leading European conservatory in Freiburg, London, Lyon, Paris, or Vienna. Students will receive credit and pay tuition to Eastman, but will receive free tuition at the host school. Requires permission of the Dean of Academic Affairs; apply by November 1.

#### 10.08.31 Theory

**TH 101 (I, II-2) Music Theory I.** An introduction to the fundamentals of Western art music, beginning with the study of the motivic and phrase structure of melodies. After study of melodic motion and closure in a single-voice setting, the course will take up the combining of melodic lines (counterpoint), consonance/dissonance of intervals, and techniques of voice leading and spacing. The study of two-part counterpoint will continue with an introduction to the Baroque figured bass and four-part writing. The final units will concentrate on Bach-style chorale composition and analysis. Must be taken concurrently with TH 161 (lab) unless the student is awarded credit by examination for the lab course.

**TH 102 (I, II-3) Music Theory II.** The second semester of the theory sequence focuses on issues of phrase, form, and harmony in diatonic music of the 17th, 18th, and early 19th centuries. Students study characteristic harmonic progressions and voice leading patterns in analytical contexts drawn from the literature, and learn to reproduce them through the study of part writing. Aspects of formal analysis are introduced, beginning with phrase and period and culminating in small two- and three-part forms. Concepts are reinforced through coordinated ear training and keyboard exercises. Must be taken concurrently with TH 162 (lab) unless the student is exempted. Prerequisite: TH 101 or placement by examination.

**TH 115 (II-1.5) Review Dictation.** An accelerated course in undergraduate ear training for graduate students who are found to be deficient on the entrance theory examination.

**TH 116 (I-1.5) Form and Analysis Review.** An accelerated course in undergraduate harmony, counterpoint, and form for graduate students who are found to be deficient on the entrance theory examination.

**TH 161 (I-2), 162 (II-1); 261, 262 (I, II-1); 263 (I, II-1); 265 (I, II-1) Aural Skills Lab I-V.** Lab courses designed to complement the written theory core curriculum. A graduated sequence of sight singing and aural skills training, including the development of inner hearing, musical memory, polyphonic performance, improvisation, fluency reading clefs, and aural perception of harmonic function and formal design. Emphasis is placed upon individual student performance in solo and ensemble singing using solfege syllables while conducting meter. This sequence must be taken in conjunction with the written theory sequence (unless the student is exempted): TH 161-162 with TH 101-102; TH 261-262 with TH 201-202; and TH 265 with TH 205. Students may not advance in the aural skills lab courses without having passed the co-requisite written theory class. Note: Students who entered in fall 2002 or later should enroll in TH 205/265 for their 5th semester requirement. All students who entered during or before fall 2002 must take TH 203 or 204 and TH 263 as their 5th semester requirement.

**TH 201 (I, II-3) Music Theory III.** The third semester of the theory sequence focuses on harmonic language of the later 18th-century through the early twentieth-century. Students continue to study characteristic harmonic progressions and voice leading patterns in analytical contexts drawn from the literature, and learn to reproduce them through the study of part writing. Topics include mixture, modulation, chromatic predominants, linear chromaticism, and symmetrical collections of the early twentieth-century. Formal study continues with analysis of sonata-form movements and German Lieder. Must be taken concurrently with TH 261 (lab) unless the student is exempted. Prerequisite: TH 102 or placement by examination.

**TH 202 (I, II-3) Music Theory IV.** The fourth semester of the theory sequence focuses on music of the 20th century. Topics include composition with intervals, set theoretical analysis, motivic analysis, serial composition, texture and timbre, classical and crossover music, minimal music, and American popular music. Students will undertake short assignments, analysis papers, and compositions. Must be taken concurrently with TH 262 (lab) unless the student is awarded credit by examination for the lab course. Prerequisite: TH 201 or placement by examination.

**TH 203 (I, II-3) Music Theory V-Style Composition.** Consolidation and application of music-theoretical skills gained in the first four semesters of the core curriculum. Students will learn to compose music in various musical genres and styles: for example, chorale, minuet and trio, "character piece" for piano, German Lied for voice and piano, etc.

**TH 204 (I, II-3) Music Theory V-Analysis and Performance.** Consolidation and application of music-theoretical skills gained in the first four semesters of the core curriculum. Students will learn ways to inform their interpretive decisions by means of musical analysis. Topics include phrase and hypermetric analysis, determination of underlying linear patterns, articulating large-scale form and motivic structure, etc. Students will undertake an independent analysis-and-performance project for a work in their own repertoire, which will culminate in a paper and short lecture-recital performance.

**TH 205 (I-3) Third Year Theory I.** Must be taken concurrently with TH 265 (lab) unless the student is exempted. Prerequisite: TH 202 or placement by examination.

**TH 212 (I-3, alternate years) Acoustics.** An introductory course in the physical properties of sound, including vibrating systems, wave propagation, room acoustics, tuning and temperament, the psychology of hearing, the physics of musical instruments and the voice, digital synthesis and recording, and computer manipulation of sound. Prerequisite: TH 202. (May not be used as a humanities/science elective.)

**TH 241 (I-3) Computer Applications in Music Research.** An introduction to computer programming for music research. Intensive work in algorithm development and structured programming techniques. Introduction to coding and manipulation of musical data, data structures, and survey of computer-music literature. Prerequisite: permission of instructor. (May be used as a humanities/ science elective.)

**TH 251 (I-3) Counterpoint I.** A course in modal counterpoint, focusing on the study of two-, three- and four-part compositional techniques. Writing is primarily in the sacred styles, but some work in secular styles may be undertaken. Analysis of masterpieces of the sixteenth-century repertory provides context for compositional study. Prerequisite: TH 202.

**TH 252 (II-3) Counterpoint II.** A course in tonal counterpoint, focusing primarily on the Baroque style, but with work in later eighteenth- and early nineteenth-century styles as well. Review of chorale setting, writing of chorale preludes and variations, inventions and suite movements, introduction to fugue. Relevant analysis provides context for compositional study. Prerequisite: TH 202.

**TH 290 (I, II, S-credit to be arranged) Independent Study (intended for undergraduates).**

**TH 400 (I, II-3) Analytical Techniques.** An introduction to the basic techniques of both tonal and non-tonal repertoires designed with the particular needs of the performance major in mind. The course introduces students to a broad range of techniques of analysis and insofar as possible, their implications for performance. Short assignments and papers explore the basic analytical literature and evaluate the results of various analytical techniques.

**TH 401 (I, II-3) Topics in Tonal Literature and Analysis.** This course introduces and explores analytical techniques and issues relevant to the traditional tonal musical literature, addressing as well the performance implications of analytical decisions insofar as possible. The course deals with the analysis of various musical dimensions in a core repertoire that will vary from semester to semester. Topics include meter/ rhythm, harmonic syntax, motivic structure, deeper-level linear structure, formal processes, and text/music relationships.

**TH 402 (I, II-3) Topics in Twentieth-Century Music Literature and Analysis.** This course introduces and explores a broad range of analytical techniques and issues relevant to twentieth-century music. The course deals with the analysis of various musical dimensions in a core repertoire that will vary from semester to semester. Topics include meter/ rhythm, harmonic syntax, motivic structure, deeper-level linear structure, formal processes, and text/music relationships. [\(more\)](#)

**TH 412 (I-3, alternate years) Acoustics.** An introductory course in the physical properties of sound, including vibrating systems, wave propagation, room acoustics, tuning and temperament, the psychology of hearing, the physics of musical instruments and the voice, digital synthesis and recording, and computer manipulation of sound. A research paper on an approved topic is required. Prerequisite: TH 202. Students who have received credit for TH 212 may not enroll in this course.

**TH 421 (I, II-3) Pedagogy of College-Level Theory.** A course in the materials, organization, techniques, and problems of the first two years of theory teaching, designed for DMA students. Bibliographical survey of texts and sample teaching. Observation and teaching of freshman and sophomore classes.

**TH 423 (II-3) Multimedia Programming for Pedagogy and Research.** This course develops multimedia programming skills for application in music-theory pedagogy and as a basis for further research and study. The central focus is a multimedia authoring program and supporting applications. Students also learn a scripting language and basic multimedia techniques for using sound, image, and video files. This course is taught using Macintosh computers, although cross-platform programs are used as much as possible. Prerequisite: A basic familiarity with computers. Students with no familiarity with computers should meet with the instructor before enrolling in this course.

**TH 441 (I-3) Computer Applications in Music Research.** An introduction to computer programming for music research, using object-oriented programming techniques in Java. The course includes algorithm development, coding and manipulating musical data, and data structures, and surveys computer-music literature. Additional programs and readings beyond the specifications for TH 241 are required. Prerequisite: A basic familiarity with computers. Students unfamiliar with computers should meet with the instructor before enrolling in this course.

**TH 451 (I-3) Modal Counterpoint.** Study of the practice of sixteenth-century modal counterpoint. Includes development of written skills through species counterpoint, and study of stylistic counterpoint as found in the sacred vocal polyphony of such masters of the period as Palestrina, Victoria, and Lasso. Composition of two-, three-, and four-voice pieces in counter-Reformation style.

**TH 452 (II-3) Eighteenth-Century Counterpoint.** Study of contrapuntal practice of the mature and late Baroque periods, with emphasis on the style of J.S. Bach. Composition of two-, three-, and four-voice chorale preludes, binary dances, inventions, and fugues.

**TH 471, 472 (I, II-1.5) Apprenticeship in Pedagogy.** A two-semester student/mentor relationship in which the student will observe and assist the undergraduate theory coordinators. Typical duties include class observation, grading papers, research (collecting musical examples for illustration and dictation), making up assignments and/or examinations/ quizzes, checking student papers during dictation, one-on-one tutorials for outside-the-class help in written or ear-training problems, teaching projects, review sessions, and other assistance that the faculty supervisor might require. A teaching recital is required as a final project for TH 472. Open only to M.A. in Theory Pedagogy majors.

**TH 475 (I-3) Intermediate Keyboard Skills.** Practical experience in score reading, figured bass realization, transposition, melody harmonization, and pop symbols. All students are expected to perform weekly assignments at the keyboard. Prerequisites: TH 202 or equivalent and Piano 104 proficiency; or permission of instructor.

**TH 476 (II-3) Advanced Keyboard Skills.** Intensive practical experience in the realization of figured bass, score reading with emphasis on C-clefs, transposition, modulation, and improvisation. All students are expected to perform weekly assignments at the keyboard. Prerequisites: TH 475 or equivalent. An audition with the instructor, to be scheduled during the first week of spring semester, is required of all students. Instructor's signature required.

**TH 480 (I-3) Advanced Harmony and Composition.** A course that seeks to build a bridge between undergraduate theory studies and composition. The advanced material in Aldwell/Schacter, "Harmony and Voice-leading," furnishes a point of departure for the course. Assignments begin with melody harmonization but lead quickly into sophisticated chorale settings. More advanced compositional projects include text setting in Lieder styles of the later nineteenth century or composition of short "character" pieces. (Primarily for Theory majors. Available as an elective for other students with permission of the instructor.)

**TH 481, 482 (I, II-3) Special Topics in Music Theory.** A variety of analytical and theoretical topics of changing focus. Specific topics and instructors to be announced in advance. May be repeated for credit.

**TH 490 (I, II, 1-3) Independent Study (intended for MA students).**

**TH 511 (I-4) Introduction to Theory and Analysis of Tonal Music.** Introduction to the theories of Heinrich Schenker and their application to the analysis of tonal music. Intensive analytical work and selected readings. Prerequisite: at least one upper-level undergraduate form and analysis course.

**TH 512 (II-4) Proseminar in the Theory and Analysis of Tonal Music.** A continuation of TH 511. Topics to be covered will include the following: the analysis of larger formal structures, problems in the analysis of late Romantic music, and extensions and modifications of Schenker's theories. Readings (Schenker and others) as well as analytical papers. Prerequisite: TH 511 or equivalent.

**TH 513 (II-4) Introduction to the Theory and Analysis of Twentieth-Century Music.** Introduction to the theory and analysis of nontonal twentieth-century music. Topics include cyclic, set, serial, contour, and transformational theories.

**TH 514 (I-4). Proseminar in Theory and Analysis of Twentieth-Century Music.** Study of advanced theories and/or analysis of twentieth-century music. Prerequisite: TH 513 or equivalent.

**TH 520 (II-4, alternate years) Proseminar in Analysis of Early Music.** Study and application, in seminar format, of analytical techniques appropriate to the music of the fourteenth through the early seventeenth centuries. Includes critical discussion of analytical methodologies, selective survey of the analytical literature, and analysis of representative composers from the Ars Nova to Monteverdi. Knowledge of music history and literature of this period is presumed. Familiarity with techniques of linear analysis is desirable. Weekly reading assignments, analytical assignments, class presentations, research paper. Prerequisite: TH 401 or TH 511 or permission of instructor.

**TH 521 (I, II-4) Pedagogy of Theory.** The materials, organization, techniques, and problems of undergraduate theory teaching, designed for Ph.D. students in theory who will be teaching in the ESM core curriculum. Intensive review of counterpoint, harmony, keyboard, and aural skills. Bibliographical survey of texts and anthologies. Observation and teaching of freshman and sophomore classes.

**TH 523 (I-4) What is Music Theory?** An investigation of such questions as the structure and limitations of theories in general and music theories in particular, the distinction between theory and analysis, and the relationship between music theory and other branches of musical scholarship. The course will present research methods and source materials appropriate to various music theories, and study the recent growth of music theory as an academic discipline.

**TH 524 (II-4) Introduction to the History of Music Theory.** An introduction to such topics as division of the pitch continuum, consonance and dissonance, rhythm/meter, mode/scale, counterpoint, fundamental bass/figured bass, "functional" harmony, and analytical systems. Though the course consists primarily of practical exercises designed to teach theoretical/analytical "skills," it will also outline the basic chronology and primary source readings in Western Compositional Theory.

**TH 531 (1-3) Seminar in Analysis and Performance.** This course deals primarily with the relationship between analysis and performance decisions. It also draws upon the history of performance practice, contemporaneous sources on the subject, and comparative evaluation of recorded performances. Specific works studied are determined by the instructor in consultation with the students. A major analysis of an approved work is required. Prerequisite: TH 400 or the equivalent.

**TH 542 (I-4, alternate years) Proseminar in Computer Applications.** Topics in object-oriented programming with Java or C++. Stacks, Queues, and Graphs; searching and sorting techniques; recursive algorithms; linked data structures; advanced music coding languages; and more sophisticated applications in theory, musicology, and composition. A substantial final programming project is required. Prerequisite: TH 441 or permission of instructor.

**TH 560 (I-4, alternate years) Proseminar in Music Cognition.** This course is intended both as a survey of primary research in the field of music cognition and as a "laboratory" course in experimental method. Students discuss and critique experimental studies published in journals. In addition, the class works collaboratively to build skills in experimental design and data analysis via a "methods" textbook and class demonstrations/activities. Each student is expected to design and run an experiment as a final project.

**TH 581-584 (I, II-4) Theory Seminars.** Seminar discussion and research into theoretical topics at the doctoral level. Subjects covered change from year to year, depending upon the mutual interests of faculty and students. Exploration of recent developments and articles in the area of theory. Prerequisite: permission of instructor.

**TH 590 (I, II, 1-4) Independent Studies.** (intended for Ph.D. students)

**TH 591 (I, II-1) Theory Colloquium.** Attendance and participation in Department colloquia.

**TH 595 (I, II, S-credit to be arranged) Dissertation (Doctor of Philosophy).**

#### 10.08.32 Voice and Opera

**6OP 209 (I-2) Introduction to the Lyric Theater I.** Introduces students to basic acting techniques and stage terminology that aid the singing-actor in dramatic presentation on the lyric theater stage. Character study through improvisation, observation, word association, sensory recall, and pantomime. Special emphasis given to the interpretation of music and the use of the singing voice as a necessary part of character development. Offered every fall semester.

**6OP 210 (II-2) Introduction to the Lyric Theater II.** A continuation of work of the first semester with added emphasis on character development through group projects. Special consideration given to auditioning techniques. The semester focuses on applying the various acting techniques covered in the first semester to short musical structures and scenes, culminating in an informal presentation at the end of the semester. Offered every spring semester.

**6OP 211 (I-3) Opera Workshop Semester I.** Study, through exercises and performances of specific musical forms and acting techniques, that aids the singing-actor in the dramatic presentation of operatic repertory up through the eighteenth century. Private ensemble coaching, both musical and dramatic. Offered every other fall semester.

**6OP 212 (II-3) Opera Workshop Semester II.** Study, through exercises and performances of specific musical forms and acting techniques, that aids the singing-actor in the dramatic presentation of operatic repertory of the nineteenth-century English, French, and Viennese operetta and the twentieth-century musical. Private ensemble coaching, both musical and dramatic. Offered every other spring semester.

**6OP 213 (I-3) Opera Workshop Semester III.** Study, through exercises and performances of specific musical forms and acting techniques, that aids the singing-actor in the dramatic presentation of operatic repertory of the twentieth century. Private ensemble coaching, both musical and dramatic. Offered every other fall semester.

**6OP 214 (II-3) Opera Workshop Semester IV.** A continuation of the first semester (study through musical forms and acting techniques) that aids the singing-actor in the dramatic presentation of operatic repertory of the nineteenth century. Training may be offered in physical skills such as stage combat and lyric theater dance forms. Offered every other spring semester.

**6OP 215, 216 (I, II-1 or 2) Opera Performance Project.** Participation and performance in Eastman Opera Theatre's fall and spring productions, 804 show and Opera a la Carte. Additional outside class coachings and stagings are required. May be substituted for 211-214 Opera Workshop with permission of opera coordinator. OP 215 (1 credits) and 216 (2 credits) may be repeated for additional credit.

**6OP 401, 402 (I, II-2 or 3) Seminar in Stage Directing.** Study and practice of operatic stage direction. Emphasis on the technical considerations in producing and directing opera. Students are required to assist in the direction of Opera Theatre productions or direct a scene in the opera workshop. Opera 401 and 402 may be repeated for additional credit. Prerequisites: 2 semesters of OP 209, 210; 2 semesters OP 211-214; and/or permission of instructor.

**6OP 410 (I, II-2) Opera Production Project: Stage Management.** Study of basic concepts and procedures relevant to an opera stage manager. Students are required to participate as assistant stage managers for the Opera Theatre productions. Prerequisites: 2 semesters of OP 209, 210; 2 semesters OP 211-214; and/or permission of instructor.

**6OP 415 (I-1) Opera Repertory.** The practical study of operatic literature from Mozart to the present day through the musical preparation of arias and scenes appropriate for the enrollment. Specific attention is given to historic performance practice and the unique challenges of the lyric theater: stylistic interpretation of accompanied and secco recitative, the basics of vocal ornamentation as it applies to the stage, musical/dramatic score analysis, etc. (Offered in the fall semester concurrently with OP 405 for pianists and designed to musically prepare singers for OP 416 in the spring semester.) Prerequisite: permission of instructor and voice teacher. May be repeated for credit.

**6OP 416 (II-2) Advanced Opera Seminar: Performance Techniques.** The study, preparation, and performance of arias and excerpts from operatic literature. Through historical research, character analysis, and dramatic staging, the student prepares excerpts and arias from the OP 415 class for public performances. Special attention given to the preparation of arias for professional auditions. Prerequisites: 2 semesters of OP 209, 210; 2 semesters OP 211-214; and/or permission of instructor.

### 10.08.33 Women's Studies

**6WST 210 (I, II-3) Constructing Utopias.** This course considers the history of real and imagined utopian communities from medieval monasteries through contemporary science fiction. Sometimes utopian communities succeed, providing interesting case studies in the effects of social planning. Even when they don't succeed, their design and discussion represent an important form of social criticism. Studying their history provides a window into the political, economic, and social development of Europe and the United States from the Middle Ages and the Renaissance to the present day. Cross-listed as HIS 210.

**6WST 220 (I, II-3) German Women Writers.** An introduction to the multifaceted culture of women's literature written in Germany from about 1700 to the present. In a seminar setting, students explore a wide range of writing by women, including fairy tales, autobiography and autobiographical fiction, letters, short stories, and novels in the context of social, political, and historical developments. Cross-listed as GER 220.

**6WST 230 (I, II-3) Men, Women, and War in the Twentieth Century.** An exploration of major historical changes of the twentieth century by focusing on the social impact of modern war, especially World Wars I and II. Topics include the crisis of liberalism, the rise of fascism, the horror of the Holocaust, occupation and resistance, comparisons of military and civilian experience, pacifist politics, women in the military, the birth of psychoanalysis, the spread of modernist art and culture, the rise of the welfare state, and contemporary international affairs. Cross-listed as HIS 230.

**6WST 240 (I, II-3) Women and Religion.** A study of conceptions of women embodied in the imagery of various religious traditions, the role of women in worship, and the impact of religious traditions on feminine experience and social definitions of gender roles. For each region, we consider both religious doctrine and the lives of women in the context of societies holding to these religious beliefs. Cross-listed as AR 240.

**6WST 250 (I, II-3) Conflicts in Feminism.** People often think of feminism as a relatively recent phenomenon, but in fact arguments for sexual equality have existed since at least the eighteenth century. This course studies the history and theory of different kinds of feminism by considering a series of "conflicts in feminism": historic moments when feminists have disagreed over how to address given social situations. Topics are drawn from the experience of women and men in Europe and the United States from the eighteenth century through the present. Cross-listed as HIS 250.

**6WST 260 (I, II-3) Virginia Woolf.** A study of major fiction and selected nonfiction by one of the world's great modern writers and social thinkers. Emphasis is placed on understanding her writings in relation to her life and the social, economic, and political developments of her time, especially the two World Wars. Cross-listed as ENG 260.

- **6WST 262 (I, II-3) Voices of Women Artists.** An exploration of challenges faced by women musicians, visual artists, dancers, and writers in the nineteenth and twentieth centuries, and the creative solutions employed by women in the fine arts to these challenges. All of our readings are autobiographical, and therefore we focus on how women choose to articulate their lives as artists. Cross-listed as ENG 262.

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